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No. 8

August/September 1987

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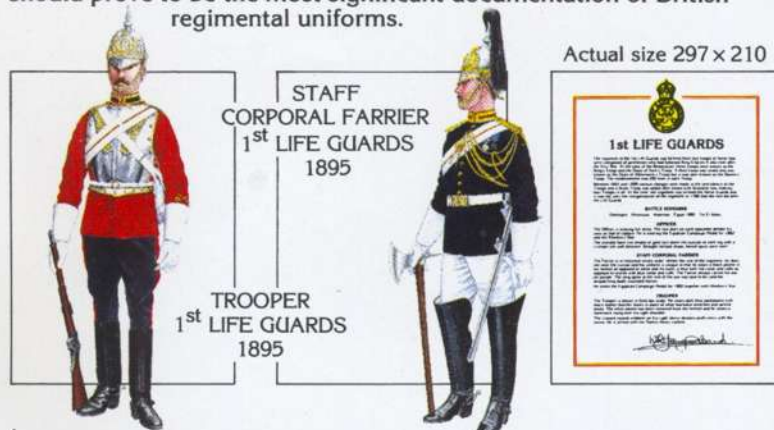
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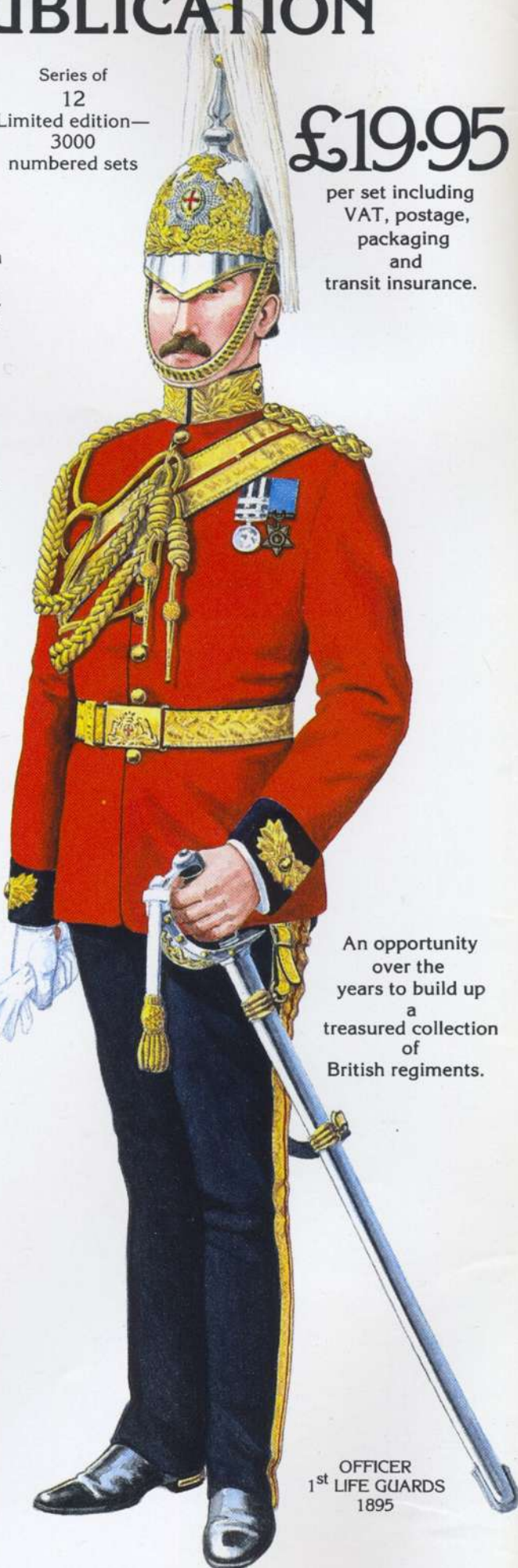
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The figure illustrated is to the same size but the quality of the Burland Collection can not be reproduced in this magazine due to print technicalities.

MILITARY ILLUSTRATED

□ PAST & PRESENT □

No. 8

ISSN 0268-8328

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Our cover illustration shows
a detail from Lady Butler's
'The Roll Call' — see p. 30.
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EDITORIAL

First-time contributors in *MI* No. 8 include **Jenny Spencer-Smith**, born in Hamburg in 1952, while her father was serving with the Royal Hampshire Regiment in BAOR. After reading History of Art Jenny joined the staff of the National Army Museum; she holds a Museums Association Diploma, and is now the NAM's Keeper of Fine Art. She arranged the Museum's Lady Butler exhibition this year, and co-wrote the handsome exhibition catalogue.

Both exhibition and catalogue are recommended without reservation; a particularly interesting feature is that preliminary sketches are exhibited alongside some of the completed canvases. The whole presentation is a great deal more professional than some recent NAM efforts.

Our article on Free Polish tank unit uniforms is by **Krzysztof Barbarski**, born in 1947, the son of a Sherman commander with 2nd Polish Armoured Regiment; and of a Polish woman whose captivity in Oberlangen camp was brought to an abrupt end by the arrival of Janusz Barbarski's tank. A chartered structural engineer, Chris is also an Honorary Assistant Curator at the Polish Institute and Sikorski Museum in London.

Frank Terrell was born in Singapore in 1957, and joined the Royal Marines at the age of 17. After completing his service he joined the Rhodesian Light Infantry. He is now a freelance photo-journalist specialising in defence subjects.

The facts of life . . .

We recently shocked a friend into subscribing to *MI* by telling him the facts of magazine publishing; he suggested that we tell you, too. For every copy you buy over the counter, we make perhaps two pence; for every copy bought by subscription, perhaps £1. We live, or die, in the gap between those figures. As we've remarked before: we are in your hands. A subscription is literally an investment in our future.

Euromilitaire, 26/27 September

We are asked to note that rules for competitions at this prestigious model show are available from Charles P. Davis, 96 Sandgate High St., Sandgate, Folkstone, Kent; send an SAE, and two International Reply Coupons if writing from overseas. Prizes for the many classes are very impressive, and the 'Best of Show' award, in silver and gold, is valued at more than £2,000.

Errata

The fault for some slips in captions in *MI* No. 7 lies with us, not with the authors. Page 31: the wooden handle of the No. 2 grenade was replaced by, not removed from, an iron discharger rod for rifle use; and p. 33, the No. 12 was not a percussion grenade tout simple, but percussion ignited by a time fuse. Clive Barlett points out that on p. 11, the illustration does not in fact show visored

sallets, but sallets with reinforcing plates riveted to the front of the skulls.

'Militaria' US Para Special

We are told that, in the usual French manner, *Militaria* will be publishing a single large-size issue 'Nos. 22/23, July/August', in this case devoted to the US paratroops. Subscribers will receive it automatically; it can also be ordered singly, for £4.75 or \$7.60 US, P&P inclusive — see coupon on page 8.



Jenny Spencer-Smith

Krzysztof Barbarski



Frank Terrell

ON THE SCREEN

Video releases:

'The Way Ahead' (Video Collection:U)

'Malta Story' (Video Collection:U)

'Carve Her Name With Pride' (Video Collection:PG)

The enterprising Video Collection have recently added three more British war films to their catalogue of classic movies. Carol Reed's *The Way Ahead* (1944) was originally conceived as a military propaganda short, but was up-graded to feature status. It concerns seven reluctant recruits from various walks of life who are called up in May 1941. They undergo drill, forced marches, assault courses, and the inevitable 'spud-bashing' with an understandable lack of enthusiasm; but are eventually transformed into a team of efficient fighting men. David Niven plays Lt. Perry, an ex-Territorial Army Officer responsible for their training; William Hartnell plays the tough sergeant whom they at first despise but later learn to respect. The

recruits include such familiar faces as Raymond Huntley, Stanley Holloway, Jimmie Hanley and John Laurie. Peter Ustinov appears briefly as an unwarlike Frenchman unlucky enough to be running a café in a North African village under enemy fire.

The film is typical of the army training camp genre, but benefits from a well-written script which gives the characters depth and credibility. Ustinov co-wrote the screenplay with Eric Ambler: his humour is much in evidence, particularly during scenes in which two frail-looking Chelsea Pensioners reminisce over past campaigns, and exchange disparaging remarks about 'the soldier of today'. The film functioned both as an entertaining advertisement for the Army, and in suggesting that the débacle of Dunkirk was due solely to lack of modern weapons.

Brian Desmond Hurst's *Malta Story* (1947) was a tribute to the island which withstood Axis bombing for over two years, thus earning it

unique collective award of the George Cross. The film takes place during 1942, the most intense phase of the siege of this air base threatening Rommel's Mediterranean supply lines. Photo-recce pilot Peter Ross (Alec Guinness) lands there on his way to Cairo, and is forced to remain when his Hudson is destroyed by bombing. He soon makes a vital contribution to the island's survival by identifying railway trucks in Italy as containing gliders intended for an Axis invasion. Jack Hawkins plays the RAF commanding officer, forced to adopt unorthodox methods.

The film recreates the arrival of much-needed fighters, flown in from American carriers and landing on the island under fire. The events surrounding Operation 'Pedestal', the relief convoy in November 1942 of which only four out of 14 merchantmen loaded with vital supplies broke the blockade, are dramatically conveyed. There is considerable use of documentary footage, and aircraft enthusiasts will enjoy numerous shots of Spitfires flying low.

Lewis Gilbert's *Carve Her Name with Pride* tells the story of Violette Szabo, the courageous London shop-

THE AUCTION SCENE

The Windsor sale in Zurich was called the 'Sale of the Century', and the prices reached by weapons as well as jewellery were certainly exceptional. The press made much of the fact that prices were hundreds of times the estimates; and this question of estimates still causes misunderstanding.

An auctioneer assesses an object's rarity, condition and provenance, and compares it with similar pieces which have passed through the sale rooms. He will allow for quality, inflation, and potential demand; and eventually reaches an estimate, listed in the catalogue or given to clients who ask for guidance. What is often overlooked, however, is that nothing has a definitive value: an estimate is simply an educated guess based on a stable market. The true value of anything is exactly what someone is prepared to pay for it.

Should two people want the same object, they may well push the bidding far beyond the usual limit. Fashion and publicity can also affect prices. At the Windsor sale it was the

romance attached in the public mind to the saga of King Edward VIII and Mrs. Simpson — thought by many to be exaggerated — which pushed the prices to figures which can only be described as ridiculous. Ordinary Scottish dirks and swords fetched thousands of pounds, simply because of the royal association. At least the money went to a good charitable cause . . .

At home the auction scene has been very busy, with sales by Christie's, Sotheby's and Phillips as well as the regular ones at Wallis & Wallis and Weller & Duffy. In addition the London Arms Fair took place at the end of April; and despite a clash of dates with a big European fair the attendance was good and business brisk. Prices seem to have levelled out and rises were, in general, less than in past years; but there was a marked lack of armour and, to a lesser degree, swords offered for sale. There was a slightly greater emphasis on modern weapons, with a strong contingent of the best of the British gunmakers.

For those with an interest in German material, the Wallis & Wallis sale on 28 April of the collection of the late Col. C.M. Dodkins was awaited with a mixture of intense interest and apprehension. The first section (the second comes up in June) realised high prices, commensurate with the very high quality of many pieces in this almost legendary collection. An Auxiliary Cruisers War Badge with Diamonds reached £4,300; and a silver-gilt NSDAP badge, thought to have been presented by Hitler personally to Adm. Horthy, Regent of Hungary, made £510.

This strong demand was also evident in other Wallis & Wallis sales, with a *Führerstandarte* (a standard used only in the presence of Hitler) making £2,750; and a photo album presented by Himmler fetching £950. Daggers of the Army, Navy and Luftwaffe realised from £180 to £250.

Phillips' April sale included two fine Lloyd's swords (another comes up in the Sotheby's sale on 1 July) which went for hammer prices of £8,500 and £9,400. A good German

REVIEWS

'Simkin's Soldiers: The British Army in 1890. Volume II: The Infantry' by Col. P. S. Walton; Picton Publishing (Chippenham) Ltd; 124 pp; 100 photographs and line drawings, 18 colour plates; £12.95 p/bk

This very attractive publication is the eagerly awaited companion to Col. Walton's Volume I on the Cavalry, Royal Artillery and Royal Marines. Though this volume has had to be handled by a different publisher, its format is identical to the first. For those unfamiliar with the earlier work, Col. Walton, President of the Victorian Military Society, has set out to examine in great detail the organisation, training, uniforms, equipment and weapons of the Army as it was in 1890, using as a focal point the original water-colours executed by Richard Simkin for the series of prints published in *The Army and Navy Gazette*. Since much of Simkin's prolific output, and to some extent his reputation, has suffered from the conversion of his original work into prints of one sort or another, Col. Walton has done him and us a great service in resurrecting these original water-colours, which reveal not only how indifferently produced were some of the more familiar prints, but also the charm and delicacy of Simkin's best work, and his skill at capturing the soldiers of the period. Even the best military artists make mistakes, and Simkin was no exception; but the author's sharp eye and profound knowledge of the period has enabled him to comment on these in the text.

For space reasons Col. Walton has had to make a selection from the 72 Infantry regiments then in the Army (providing 148 battalions, in contrast to 30 regiments with 50 battalions today); and has chosen the three of Guards, eleven English, Welsh and Irish (including three of Fusiliers and two of Light Infantry), three Scottish (including two of Highlanders) and one of Rifles. Each of these groups is preceded by details of uniform common to all, both full and undress; and in each regimental section we are given its individual distinctions, its lineage before and subsequently, battle honours, establishments, strengths and locations in 1890, and a commentary on the accompanying colour plate and monochrome illustrations — which are often enlivened by the author's observations based on his military knowledge of then and now. Nor does he forget to enlighten us on such matters as transport, bandsmen, drummers, mounted infantry, rank distinctions and equipment marking.

In short, he has amassed a most comprehensive amount of information and presented it with flair, accuracy and imagination. The colour plates alone justify investment in a copy. A military book that can be recommended without reservation is a rare event; this is one of them. **MJB**



'Guns of the Elite' by George Markham; Arms & Armour Press; 184 pp, ill. throughout; biblio, appendices, index; £13.95 'The Elite', whoever they may be, have suddenly become a fashionable handle upon which to hang books; but in George Markham we have an author not easily distracted from hard facts, and he begins by defining his title: '[a gun that] influenced military history in such a way that specialized units were formed to use it, or... the prior existence of specialized units made the distribution of particular guns inevitable.' That makes sense; and, building from it, he goes on to put together a most interesting book.

It would have been easy to simply assemble another catalogue of exotic weapons. Resisting that temptation, George Markham first sets out a short historical section which starts in the flintlock era (and gives some extremely valuable tables of performance), and takes us quickly but comprehensively through to the present day, explaining the significance of particular weapons, and how and why various special forces employed them to best effect. He then continues with sections on handguns, sub-machine guns, rifles, sniper rifles and sights, machine guns and support weapons. Again, these are not mere catalogues, but well-reasoned essays, illustrated by examples of the most prominent of the various types of weapon, and exploring several by-ways in the process.

As an example, the section on rifles gives us a detailed description of the Kalashnikov and its history; then a piece on the FN-FAL; a brief recapitulation of the first attempts at NATO standardisation in the 1950s; a history and analysis of the CETME/G3 family; the early Armalite designs; the M16; the Stoner 63; the Ruger Mini-14; and a run through the current European 5.56 mm rifles, ending with a look at military 'bull-pups'. The section is amplified by sub-sections dealing with the practical handling of the more common weapons, and by a

particularly useful piece on accuracy. Throughout, there are exploded drawings, and a profusion of photographs and diagrams dealing with every weapon mentioned.

Of particular value are the two sections on sights, and support weapons. The former is a very good essay on optical and electro-optical sights, which will go far to remove many of the common misconceptions about these devices. The latter deals with shotguns and grenade launchers, an area which is very little explored by the average small-arms enthusiast.

The book is well rounded off by three useful appendices: the first covers the multitude of variant models of the Kalashnikov, so that we can now sort out the difference between the original Soviet design and the Chinese, North Korean, Romanian and other look-alikes. The second covers briefly, but adequately, the controversy over the US adoption of the M16 rifle; and the third gives a wealth of useful information on the ammunition used by modern weapons.

Altogether an extremely useful reference book which is, into the bargain, a good and stimulating piece of writing, well worth its price. **IVH**

'Operation Paraquat: The Battle for South Georgia' by Roger Perkins; Picton Publishing (Chippenham) Ltd.; 262 pp; 235 b & w photos, 13 maps, 11 half-tone illus., 21 col. photos; £17.95

If an author were to ask for a model of how to write a campaign history, you would do well to give him this book as a guide. Uniquely detailed, illustrated with well-drawn maps and well-researched photos, it answers perhaps not all, but certainly almost all the questions that have been asked about operations in South Georgia in 1982, and a few about the Falklands operations as a whole.

Roger Perkins enjoyed the assistance of the Fleet Air Arm; and thus the book is a sort of 'unofficial official history', written while memories were sharp and photograph collections still intact. The author sets the scene with an account of the discovery and subsequent exploitation of the South Atlantic islands; and follows his account of the operations — including that against the Argentine bases on Thule Island on 19–20 June 1982 — with material on the subsequent garrisoning of South Georgia.

There are a number of previously unpublished pictures; the most remarkable are a pair showing both the incoming and the outgoing commanders of Naval Party 8901, the garrison of the Falklands in 1982. In the first a smiling Maj. Mike Norman RM is greeted by the Governor, while Maj. Gary Noot RM looks on. The second is almost the same, but shows Norman and Noot, exhausted and smeared with camouflage cream, surrounded by Argentine Marines.

The maps are very detailed — down to slit trenches and arcs of fire — and help one to understand some of the SAS and SBS reconnaissance operations, and the problems that beset them.

The book is not only very readable, but well laid out, so that the reader can select at will those sections of particular interest to him. It is a valuable textbook for small scale operations; and an impressive study in morale and motivation.

If Roger Perkins writes an account of the land battle for the Falklands in the same detail as *'Operation Paraquat'*, a large number of authors (those who did not serve there, and thus have no personal tale to tell) will have to pack away their notes, and find another book to write. This is unquestionably the definitive account of South Georgia. **EWWF**

'There Will Be An Awful Row At Home About This'; ed. Ian Knight; published by the Zulu Study Group, Victorian Military Society; 48 pp; 28 b & w illus.; £3.25, + P&P 80p UK, £2.75 overseas; from 12 Windlesham Road., Shoreham-by-Sea, West. Sussex BN4 5AE

This slim, soft-covered publication resembles a magazine, but is very much more. Without wasting any space, the text begins at the top of p. 1 with an Introduction by Donald Morris, author of the monumental *The Washing of the Spears*, in which he makes the point that historians of the Zulu War have tended to perpetuate errors of fact. When this reviewer, coincidentally, lunched with Mr. Morris in Cape Town last year, he added the observation that the serious researcher can quickly tell which sources a writer has used — a sobering thought for the amateur historian who wishes to appear in print. But he is a generous man; his concern was, and is, that the Zulu tale should be told as well as 'the red soldiers'.

F. W. D. Jackson examines the composition and quality of the 1st/24th Regt., who were to suffer so grievously at Isandlwana (and it is good to see the name spelled correctly at last, without the 'h'). Some ideas current for a century — that the 1st/24th were untried troops under incompetent officers; that unopenable ammunition boxes contributed to the disaster at Isandlwana; that there was a dangerous weakness in the middle of the regiment's defensive line during the Zulu onset — are carefully examined and re-assessed.

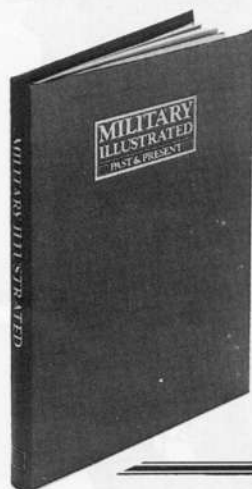
P. S. Thompson raises, with several lengthy contemporary quotes, some important questions over the rôle of the NNC at Rorke's Drift — and (something hitherto overlooked, to my knowledge) surveys events on Natal's other borders in 1878–79.

John Laband's account of Kham-bula, the turning-point of the war, is a model of balanced reconstruction.

continued on p. 34

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The Medieval Footsoldier 1460–85:

(2) Cut and Fashion

CLIVE BARTLETT and GERRY EMBLETON

There was no 'uniform', as we understand the word, during this period. Therefore, apart from any livery (see Part 1 of this series, 'MI' No. 7), or defensive apparel with its associated items (to be covered in a future article), any description of soldiers' clothing is, of necessity, an outline of contemporary everyday costume. Since many of the terms this involves are unfamiliar to modern readers, it seems sensible to cover this aspect of the footsoldier's appearance largely by means of extended captions to illustrations.

One function of uniform is to bring everybody up to a similar basic appearance. This would obviously not have been true of a medieval army, when much more variety would have been apparent — especially when it was composed of 'household' troops, 'retainers' and 'levies', where differences in wealth would be reflected in the quality of the clothing.

To what extent members of the poorest classes were represented in armies is simply not known. There is some evidence of 'quality control', and of rejection by local and royal commissioners; certainly in England the widespread abuses of the next century (as characterized by Shakespeare's 'Pistol') were not a feature of this period. In any case, this would only have affected the levy: household soldiers were picked men, and the retainers generally came from property-owning classes (see Part 1).

So, while the exacting nature of a campaign could reduce men to a ragged and

Far right:

A Swiss billman of the Burgundian Wars wearing a simple sallet over a hood; a mail shirt (which would have been worn over a padded doublet or 'jack'); a shirt, which has been pulled out and covers the gaps of the 'single-leg' hose; and leather shoes. He is also equipped with a sword and long dagger, and has a leather purse at his belt. This illustrates an 'average' soldier of the period, and without the identifying white cross could represent any European nationality (cf. Hausbuch illustration here-with). It was not until the 1480s that the Swiss adopted much more distinctive styles.

Right:

This illustration of soldiers looting by the 'Master of the Hausbuch' (Housebook) is a good contemporary study of 'average' German soldiers of the 1480s–90s. Notice the lack of any real uniformity among them, though all wear the same basic costume, and all the horsemen have the long boots turned down. Apart from the characteristic German short capes, and the turban with feathers (top right), this could equally be a picture of any north-western European troops of the period. Also notice that, except for the helmets and what appear to be two mail shirts and two pairs of gauntlets, there is little, if anything, in the way of defensive apparel. Other points of interest are the hoods worn under the helmets, and the sprigs of oak leaves decorating the centre horseman's helmet.



ill-shod state, many soldiers were well paid and some armies were equipped and supplied fairly regularly. We can safely assume a basic 'foundation' of stout woollen clothing and strong footwear.

'FASHION'

Most people lived and worked on the land, as they were to do until the 19th century, and clothes were made to last — even to hand down. Against this must be weighed the importance that clothing and fashion held for 15th century people. Increasing personal wealth throughout the classes led to the temptation to ape their betters and to dress as richly as possible. In England, statutes were enacted in an attempt to force people to remain within the 'sumptuary laws' (i.e. richness of clothing must relate to status), and not to wear 'excessive and inordinate arrays'. The parliament of 1463 passed such a statute, which went into great detail; and a clergy convocation of the same year found it necessary to dictate that no priest or clerk in holy orders should wear a garment which was bordered with fur, or was not closed in front! Needless to say, all these regulations were to no avail against the human instinct for display.

There were distinct national fashions, and there is some evidence for regional variations within a country, even for small local differences in style from town to town. At the risk of over-generalising, it can be said that in the 'fashion world' England, because of trade and

Below:

A sketch by Mantegna showing a somewhat ragged prisoner held by two guards, one equally ragged. Of particular importance is the way it clearly shows (left) how the long boots were sometimes attached to the doublet. Also of interest is that the hose of the prisoner and one guard have become so worn as to have frayed at the ankle, and hang over the shoe.



Notice how few 'points' are being utilised to hold up the prisoners' single-leg hose, and the way the strain on these is creasing at the waist the buttoned doublet (worn over a wide-necked shirt). Contrast this with the apparently better fit of the doublet of the booted guard, also clearly showing the seam lines. Note the tightness of this guard's 'joined' hose but, again, how few points are being used.

The doublets of all three men appear to have a fairly baggy upper sleeve gathered at the elbow, with a tighter lower sleeve. One guard has an unusual cape or cloak. Notice these examples of one typical hat style.

Below left: Shirts and braies

Shirts and braies (underpants) are always pictured as being of the same styles, no matter what the apparent class of the wearer (as is true today); and always as white. While they were generally of linen, variations in fabric quality would reflect the status of the man, with, sometimes, hessian for the poorer classes and silk for the richer. It is not certain to what extent braies were worn. Pictorial evidence (usually of swimmers, executions, and the Crucifixion, except for the amusing Decameron illustration, top left) indicates that they were a very common item — though the authors have seen one illustration of a peasant couple warming themselves before a fire, where underclothes are obviously not being worn... Very similar to today's garment, the braies were held up by tightening and tying a drawstring. It is never apparent whether there were slit openings at the front, though the obvious 'pouch' would suggest them and, of course, the front flap (cod-piece) of the hose becomes meaningless without them.

The shirt was a simple T-shaped garment seamed down the sides with a gusset in the armpits (dotted line in drawing), very full in both body and sleeve, which did not quite reach the wrist. A narrow fabric band was set round the neck, which was either wide or had a small V-shaped opening. This opening was sometimes fastened by the band ends being extended to form a lace which was tied.

Until the last quarter of the 15th century it was not fashionable to have much shirt showing. Later, more and more of the shirt became visible at neck, breast and through slits and cut-outs in tight doublet sleeves, and greater attention was paid to the decoration of the collar. It became desirable to have many small pleats visible; and shirts of very fine material were worn, some made wider than longer.

It is probable that the average soldier wore braies, and certain that he wore a fairly full but simple linen shirt with fairly wide sleeves and a plain wide or V-shaped neck.



ILLUSTRATION
FROM THE
'DECAMERON'
FLEMISH
1430-40



SOURCES: MANTEGNA: PIERO DI COSIMO: SCHILLING:
PIETRO DI DOMINICO: ALART DU HAMEL:



PAINTING
OF THE
CRUCIFIXION
BURGUNDIAN
PALAIS DUCAL
DIJON





These photographs are part of a lengthy series taken during a research session, when Nick Michael dressed through the progressive 'layers' from braies to gown. As explained in Part 1 of this series of articles, we cannot be certain as to the clothing terms used in the 15th century; but for the sake of clarity we take the following to be the case:

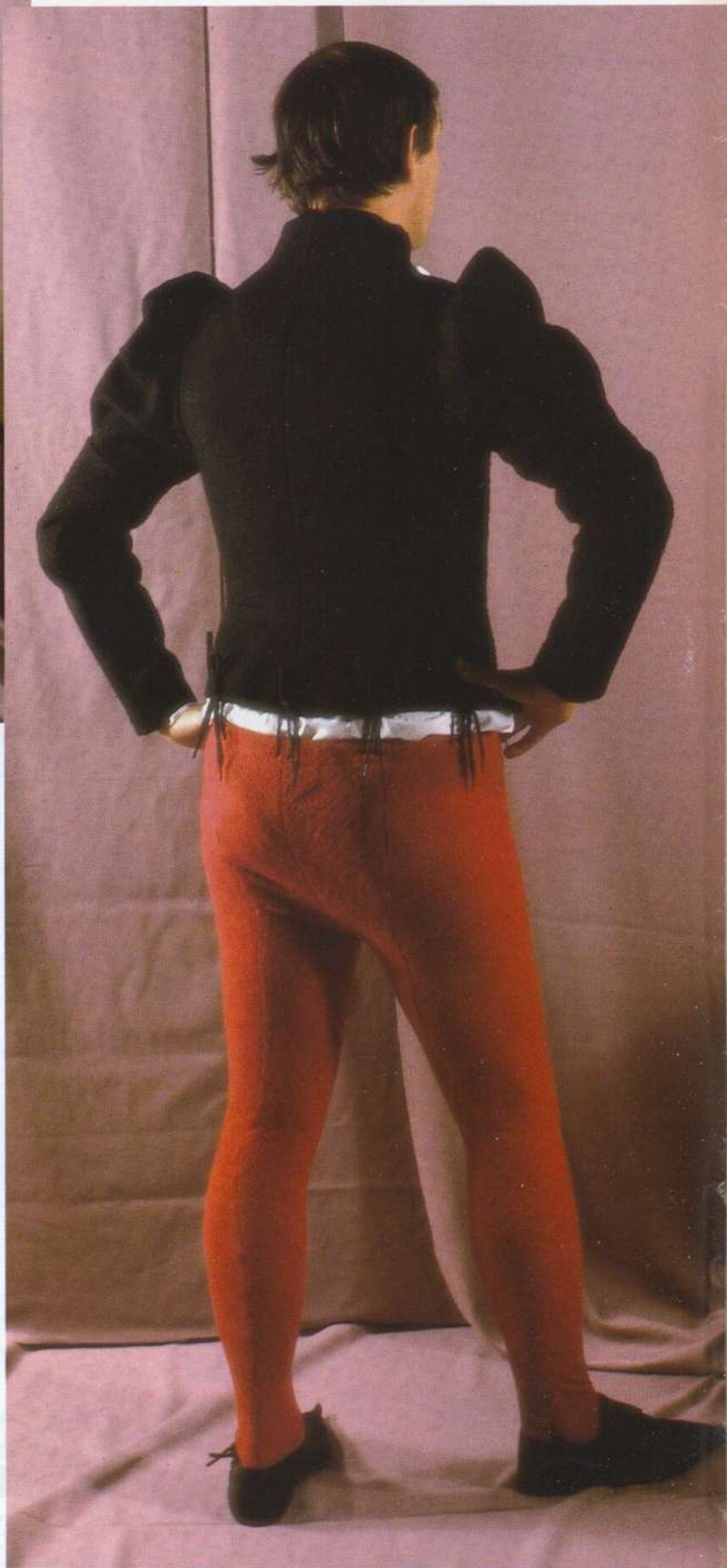
The doublet was the first top layer over the shirt, and the hose was attached to this. Coats and jackets (and also perhaps 'pettecotes') were worn over the doublet, the two terms often being interchangeable. The gown was a full-length garment worn as an alternative to the coat, and was also sometimes in livery colours (Sir John Fastolf had one in 'Lord Coromale is [Cromwell's] lyverey').

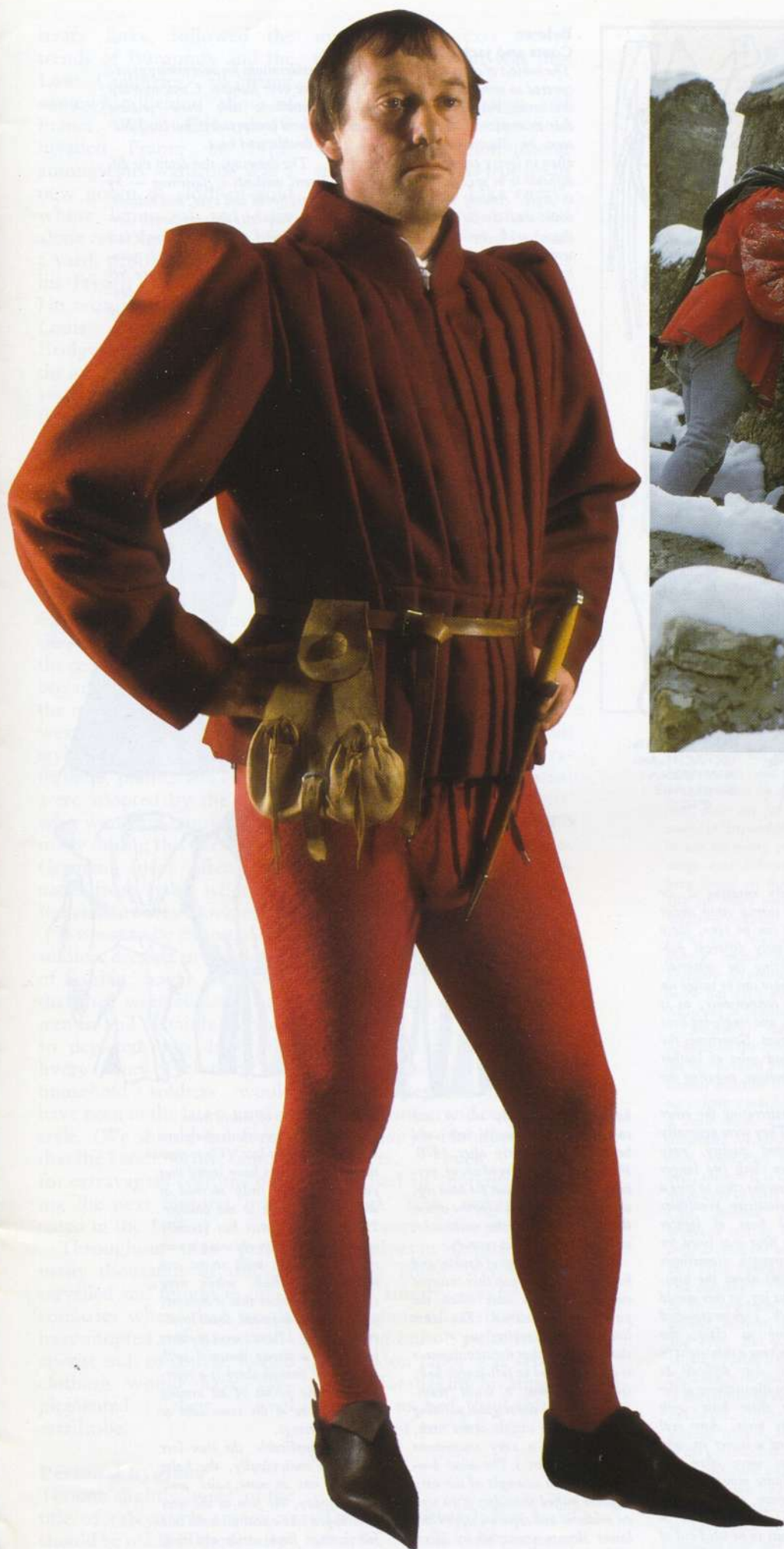
Our photographs show Nick in shirt and hose, pulling on a doublet (notice the stiff lining of the latter); a rear view of doublet and hose — note the doublet collar line; the coat put on and fastened over the doublet; and the gown. (The shirt and braies are shown in photographs in 'MI' No. 1, pp. 14 & 16.) For

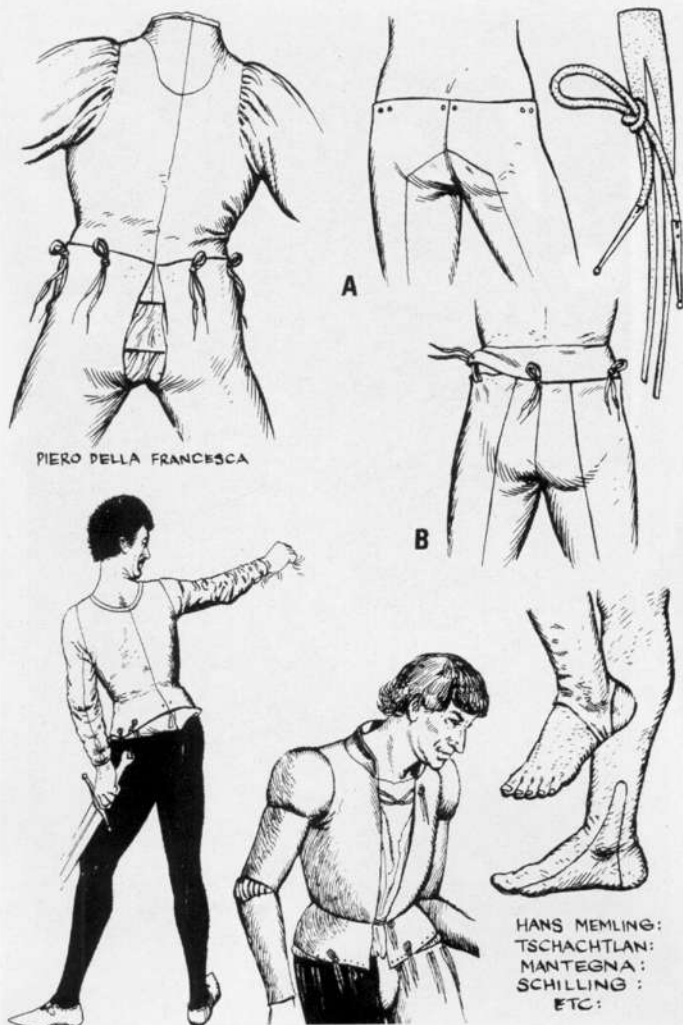
another view of the coat's stiff appearance, we include a photograph of the artist and Victor Shreeve, looking out from the battlements of Château Grandson; note the leather purse.

Together, these are intended to represent costume as worn by a household soldier or a liveried retainer. There is perhaps a danger of looking too hard for uniformity and quality. We may fall into the researcher's besetting sin — 'generalising from the particular' — if we try to take the small, well-equipped groups portrayed in manuscript illustrations as representing the standard of much larger forces: something that the contemporary artist may never have intended. However, the authors would contend that while soldiers of the poorer classes might be far less well attired, the evidence suggests that even an 'average' soldier could have possessed shirt, hose, shoes, doublet and coat of the quality which we attempt to reconstruct in these photographs.

(All line artwork in this article by Gerry Embleton, © Time Machine; all photographs by John Howe, © Time Machine.)







Above: Hose

These drawings illustrate the basic differences of hose between 1460–85, i.e. single-leg and joined hose, and the raising of the points line from hip to waist. **A** and **B** show the two seam lines apparent in paintings and drawings of the period — though **A** is less common, and primarily on the lower hip-length hose, seeming to disappear by the next century. It can be seen how joined hose evolved by sewing in gussets of material between single-leg hose, although it seems that single-leg was also occasionally cut along similar lines to **A**, which gave the appearance of joined hose if all the points were tightened — though without, of course, the front flap (cod-piece).

There was no distinct progression in the fashion. Although joined and higher-lined 'waist' hose were later than single-leg and lower-lined 'hip' hose, the styles were intermingled — as shown by the drawing (top left) taken from *Francescas' Victory of Heraclius*, where a high-line doublet is still being worn with single-leg hose, in this case fastened outside of the doublet. However, except among peasants and labourers, joined hose predominated by the later 1470s.

Also detailed are the two methods of fitting the hose around the foot,

either completely encasing it, or simply with a stirrup strap under the instep. As can be seen, these required completely different patterns when cutting the material. The stirrured hose can be rolled up for comfort or convenience, as is often portrayed, and single-leg hose can be rolled down. Sometimes the 'footed' hose had soles of leather stitched to the bottom, negating the need for shoes.

It is worth reiterating the other basics of hose. They were generally made of a good quality, very stretchy woollen cloth (no longer obtainable) cut on the cross to give a 'bias' for extra elasticity. Wealthier men also had hose of lighter materials. The hose was lined for comfort and strength (sometimes with soft leather) about the hips, but not down the leg, as this would restrict the stretch. Tightness varied partly according to class, the fashionable requiring a skin-tight fit — though this was difficult to obtain, and even illustrations of the wealthy show their hose with wrinkles at the knee. Any real exertion required a looser fit, and the rear points were often left undone to facilitate movement. In fact it was common, except among the aristocracy, for only three or four sets of points to be used out of the many normally fitted. Though

Below:

Coats and jackets

The subject of coats and jackets was covered to some extent in Part 1 of this series, but drawn here are further examples of the types of coat seen on illustrations of soldiers, often in livery colours. Again, it is difficult to be specific about changes in style. Among the South Germans and Swiss from the 1480s these wide-shouldered, narrow-waisted, full styles were superseded by a skimpier garment with a short slit skirt, wide sleeves often slashed, and open fronted. However, this fashion appears to have petered out among soldiers further north, and was certainly not adopted by the more conservative English — perhaps a case of practical, climatic

considerations for once taking precedence over fashion. Contemporary illustrations also show soldiers without coat or jacket, but 'stripped' to doublet and hose.

The drawings also detail the different methods of fastening — by laces, hooks and eyes, and buttons. Note (top left) the very South German/Swiss method of a single lace at the neck, used on their wide open-fronted jackets. Buttons were frequently in pairs, usually cloth covered. Sometimes they were attached to the edge of the material (see top right). Note again the different collar lines, and the fact that jackets could also be collarless, exposing the doublet collar.



hose were generally all of one colour, different coloured cloth could be used, particularly after 1470. From the fairly reserved use of, perhaps, a different colour for each leg, or one for one and two for the other, this practice led to the multi-coloured hose of the next century.

The two drawings of doublet and hose illustrate the gap that occurred on low-line hip hose when the points were loosened. The seam lines of the doublets are clearly shown; notice that the swordsmen's is collarless and in full-length body sections without a waist seam. (Interestingly, the original painting shows nothing visible at the neck, which means a very uncommon low-necked shirt.) The other doublet shows an example of the very popular puffed shoulders often seen on soldiers, and separate upper and lower sleeves connected by laces. Also shown is the necessary front

flap or cod-piece of joined hose.

At top right are details of a point and a leather shoe lace. (Up to now the authors would have stated that points were the only method of attaching the hose to the doublet. However, the artist has recently seen an illustration showing a pair of hose held up with straps and buckles — which, while very exceptional, shows that it does not pay to be too dogmatic about medieval clothing.) Points were of either leather or a strong material with metal tips, though there is a reference for the points of an arming doublet to be of the same cord as crossbow strings.

When applicable, the shoe lace was used individually, the holes being in one or more pairs; and, unlike today, the join of the shoe overlapped like a coat with the lace fed through from inside and tied, usually with a half bow.

treaty links, followed the trends of Burgundy and the Low Countries, all being somewhat 'behind' those of France. When Edward IV invaded France in 1475, amongst his wardrobe was a new gown of cloth-of-gold whose lining of red satin alone cost 50 shillings (£2.50) a yard, probably intended as his French coronation robe. He wore this when he met Louis XI at Picquigny Bridge, where to French eyes the gown looked a little out of style, as it was made 'after the fashion of the days of Charles VII' (d. 1461). To show the other side of the coin, Louis XI, who never cared much for appearance, was 'apparelled more like a minstrel than a prince Royal'.

The area of South Germany and its surrounding territories was noticeable throughout the second half of the century for a greater flamboyance than was normal in the more conservative northwest. Many of their later styles, such as the wearing of feathers, plumes and turbans, were adopted by the Swiss, who were still considered by many during this period to be German. Ideas often emanated from Italy, where the Renaissance was blossoming.

It is not to be expected that soldiers dressed in the height of fashion, but it does seem that they were abreast of the trends, and certainly they are so depicted. No doubt the livery issue of clothing for household soldiers would have been in the latest known style. (We should not forget that the Landknechts, famous for extravagant costume during the next century, originated in the 1480s.)

Throughout this period many thousands of soldiers travelled and fought in other countries where they would have adopted and spread variations; and, of course, looted clothing would have supplemented their own wardrobe.

Personal hygiene

Though slightly 'wide' of the title of this article, mention should be made of the fondly-held belief, still prevalent in

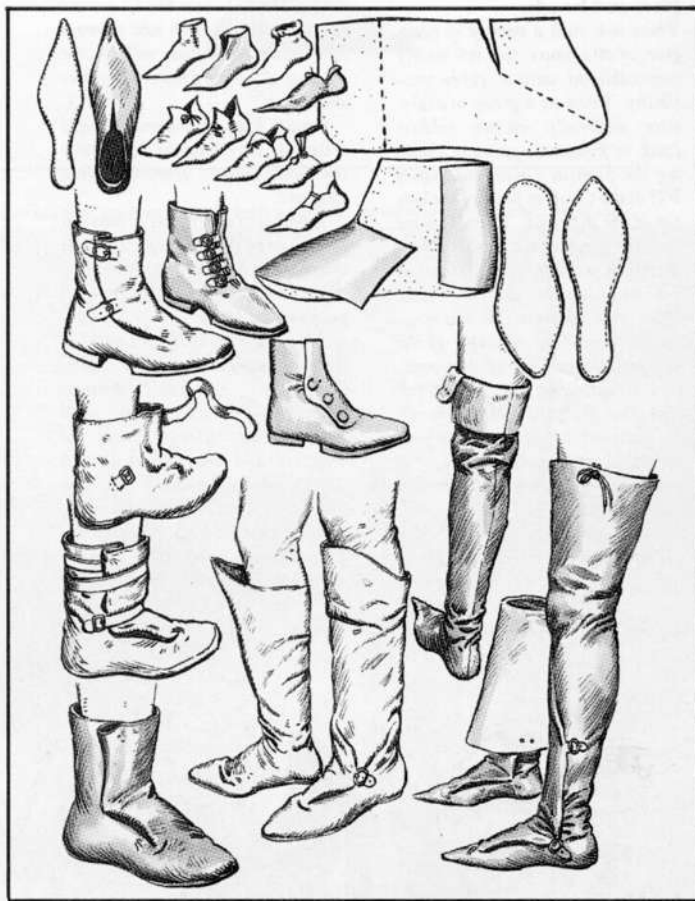
many history texts today, that medieval man was distinctly 'lousy'.

Any long campaign and extensive living in the field will cause infestation among soldiers, and this is true up to the present day. Like everything during the medieval period, the 'how' and 'when' of bathing depended on status and personal taste. No doubt for many labourers and peasants this occurred 'once at baptism, and then only during rainstorms'; but men of only moderate means numbered wash basins and bath tubs among their possessions. Records and illustrations show that the nobility and wealthy merchants owned sophisticated baths, usually consisting of a tub, sometimes externally panelled, often padded with sponge or rushes, and 'tented' — a very few accounts even mention running water. It was considered a courtesy to offer a bath to far-travelled visitors.

In towns there were still public bath-houses in the tradition of the Romans; although some were 'fronts' for brothels, the London of Edward IV could offer at least three respectable establishments for men and two for women. However, the bad reputation of the brothels, coupled with the opinion of some physicians that bathing was an invitation to the plague, led to their decline during the next century.

The washing of shirts, underclothes and hose was very common and considered a necessity. Handbooks of manners, even those addressed to apprentices and farmers' sons, stressed the importance of presenting themselves in 'clean and fresh array'. There were widespread laundry services, and illustrations often show shirts hanging out on poles to dry. A London tailor was sent to prison for making his apprentice go to bed 'foul-shirted and full of vermin'.

To be continued: Part 3 will describe and illustrate weapons, armour and defensive clothing.



Footwear:

Drawn here are some of the many kinds of shoes and boots, all typical of those worn by soldiers. As with hats, there are far too many variations to list, and fashions remained in use for many years (styles that range over a hundred years have been found on the Mary Rose). We are lucky that the remains of medieval footwear, sometimes complete, have occasionally turned up during archaeological digs and property development, and superb work has been done by the Shoe Museum at Northampton.

Generally, the rougher the occupation the stouter the shoe and the less pointed the toe. The fashionable extreme in England had a toe so long it was held to the knee by a small chain! Peasants are often illustrated wearing the short, stout boot, sometimes with a sole and heel, though it is not clear whether these were of thick leather or wood. One method of construction involved cutting the leather very wide around the ankles, the excess then being folded over and fastened (see drawing). The fastening could be by any means — straps, laces, buckles, buttons, toggles and hooks and eyes. But peasants are also shown wearing a much lighter shoe. Included in the drawings (top right) is the outline of how a simple shoe can be cut with the upper of a single piece of leather, and showing nine of the possible variations obtainable from this basic pattern.

The thigh-length boot (bottom right), often turned down, appears to have been de rigueur for a mounted man and was worn by all classes of society, including royalty.

These were rather tight-fitting, and to enable them to be put on more easily a few were constructed with a laced-up slit running inside the leg from the ankle about half way to the knee; but by far the majority were made and fastened along the same lines as the 'folded' small boot. However, attempts to reconstruct this second type have all ended in failure; and the authors would be grateful for any informed advice. As with so much of our medieval heritage, we tend to forget about the skills of leatherwork, and the knowledge of different leathers and their working, which have been lost.

Those shoes and boots without a separate sole and heel had some form of reinforcement; surviving examples show it to have been usually of straw, between two layers of sole. Modern reconstructions have shown how necessary this was, both for padding but also, much more importantly, as an insulation. Without this, feet very quickly become chilled by ground temperature and conditions.

All types of leather were utilised by the medieval cobbler, goatskin often being used for the thigh boot. Stitching was usually the 'turned over' type, where the shoe is stitched and sewn to the first sole while inside out, then turned out for the second sole to be applied. On better quality footwear the stitching was hidden on the visible seams. The edges were scarfed and butted together, the needle then being inserted from the inside, passing out and in through the width of the leather. This gives a much more waterproof finish.

Hats and hoods:

There was such a variety of head-gear, of all colours, that it is nearly impossible to outline every possibility. Even on a group of otherwise uniformly dressed soldiers (such as Fouquet's painting showing the Scottish Guard of Charles VII at the Court of Justice) the hats can all be different. There is some evidence of regional styles; but there was such a trade in hats that no definite lines can be drawn — some styles seem universal, then as now.

Illustrated here are some of the many varieties seen in contemporary illustrations: the conical felt caps; the 'fez'; the 'Robin Hood'; the flattened 'bowler', usually portrayed as extremely shaggy, but probably of a thick woollen nap rather than fur; the turban, with feather, commonly seen in South German and Swiss illustrations of the 1480s onwards, much rarer elsewhere (though sometimes labourers in other countries are

depicted with 'sweat bands' around their heads); the cloth tube (bottom left) with one end rolled, the amount of hanging material to personal taste.

Straw hats of various designs were also very popular, and many thousand were imported into England.

Sometimes differences in hats can be seen to be the same type worn in alternative ways, such as brim up or down, half up or down, or with peaks either fore or aft.

Hoods were worn by all ranks of society, sometimes under hats, sometimes under helmets (especially in Germany and Switzerland, though rarer in England) and sometimes made with contrasting coloured lining. The older style hood with the long tail, which could be bound around the forehead or neck, still lingered among the more conservative, dying out towards the 1480s.



1410



schilling
Swiss 1480's



Hairstyles:

All kinds of hairstyles seem to have been worn, though by the 1460s the severe 'bowl crop', popular amongst the wealthier from the start of the century, was giving way to a trend for longer hair. It is doubtful if the average soldier ever adopted the bowl crop, and hair was generally medium length, by the 1470s covering part or all of the ear, and sometimes shoulder length. Long hair was very popular in South Germany and Switzerland from the 1480s. There are examples of the bowl crop in England and Burgundy after the style had all but disappeared from other European countries. This crop is sometimes erroneously described as a 'helmet crop' designed to give extra padding: how cutting hair was supposed to achieve this is unexplained. There are German references, from later in the century, to knights wearing, under their helmets, their long hair gathered up on top of their heads into a hair net; but whether this was intended as padding or simply to keep the head cool is not known. Hair was usually cut straight from the centre of the head without parting except, occasionally, a centre parting with long hair.

Soldiers are virtually always portrayed as clean-shaven. Beards are sometimes depicted, but not common; moustaches are even scarcer, but not unknown. It is necessary to be cautious about this, as contemporary artists often used beards and moustaches as a convention when illustrating historical or alien (i.e. non-European) subjects. 'Side-boards' were seemingly never worn.

How often the average soldier shaved, and whether there was any form of regulation in military 'circles' is simply not known. It is unlikely to have been more than once a week, which was probably true of the average civilian; though the wealthy were shaved every day, as perhaps were household staff. In fact, we do not yet know how widespread the ownership of razors was, and it is possible that the soldier/villager was shaved by a company/village barber rather than shaving himself. We can expect that it was common for soldiers to have had varying degrees of stubble. **MI**



Reconstruction, from the same series of photographs as those on the colour pages, of a 15th-century soldier lacing up his hose and doublet with points.

Polish Armoured Units, UK & North-West Europe, 1940-47

KRZYSZTOF BARBARSKI

The Free Polish armoured crews¹ who fought in Normandy and on through the Low Countries into Germany in 1944-45 earned the admiration of their British and Canadian comrades by their fighting spirit and their stamina. For many of them, this was their 'third war' against Germany since the invasion of their homeland in September 1939. For many, too their long and self-sacrificing battle proved to be in vain: the fruits of victory were bitter exile. It is perhaps this tragic glamour, as much as attractive design, which has made their colourful insignia so popular with collectors of militaria.

ORGANISATION

Upon the cessation of hostilities in May 1945, the following formations of the Polish Army were in existence in the United Kingdom and North-West Europe:

- I Corps
- 1st Armoured Division (including 10th Armoured Cavalry Brigade)
- 4th Infantry Division
- 16th Independent Armoured Brigade
- 1st Independent Parachute Brigade

The resumé of the organisational history of this force which follows is necessarily

brief; for fuller accounts the reader is referred to two Osprey titles: *Men-at-Arms 117 The Polish Army 1939-45*, and *Vanguard 30 Polish Armour 1939-45*.

The oldest Polish armoured formation could trace its 'armoured' origins to 1937, when the 10th Cavalry Brigade was motorised. The brigade played a notable part in the September 1939 campaign in Poland; and in its aftermath many officers and men made their way, generally via Hungary or Romania, to France, where the brigade was re-formed.

Following the 1940 French campaign, in which the brigade again fought with distinction, a major portion of its personnel were evacuated to the United Kingdom. Here it was once again re-formed, temporarily as the 2nd Rifle Brigade. However, in November 1940 its former title was revived, finally changing to 10th Armoured Cavalry Brigade in 1941.

On 1 October 1940 the 1st Tank Regiment (I and II Battalions) was formed. In September 1941 the regiment was expanded to brigade strength as 16th Tank Bde. (I, II and III Bns.); the battalions were subsequently renumbered 65, 66 and 67.

On 25 February 1942 the 1st Armoured Division was

formed, as a two-armoured-brigade formation. Consequently the 10th Armd. Cav. Bde. (14th Jazlowiecki Lancers, 24th Lancers, 10th Mounted Rifles and 10th Dragoon Bn.) was reorganised as an armoured formation, and remained as such until its disbandment in 1947. The division's second armoured brigade was the 16th Tank Bde. (65, 66 and 67 Bns. and 16th Dragoon Bn.). This became the 16th Armd. Bde. on 12 August 1942, with the tank battalions renamed as 1st, 2nd and 3rd Armoured Regiments.

In October 1943 the division was reorganised as a single-armoured-brigade formation. Consequently the 10th Armd. Cav. Bde. was expanded to full strength at the expense of the 16th Armd. Bde., now consisting



Above right:

Newmarket, UK, 12 August 1943: Maj. Gen. Stanislaw Maczek, GOC 1st Armoured Division. He wears the lightweight khaki tank overalls, with — unusually — the black left shoulder strap, seldom seen on overalls. The zig-zag braid and star of his rank can be seen on the black beret and on both shoulder straps.

Right:

Scotland, 1940: 10th Mounted Rifles parade with their Colour, shortly after arrival in Britain from France. Already equipped with British battledress, they still wear French M1935 helmets and leather equipment.



¹For the purposes of this article 'armour' is used in its wider sense, and is understood to cover motorised cavalry, reconnaissance units, motorised artillery, etc., as well as tank units.

of the 1st and 2nd Armd. Regts., 24th Lancers and 10th Dragoons. The 10th Mounted Rifles became the divisional reconnaissance regiment; and the former 1st Reconnaissance Regt. became the 1st Independent Machine Gun Squadron. It was with this organisation that the division fought in the European campaign from Caen to Wilhelmshaven, playing a decisive and bloody part in the closing of the Falaise Gap.

The 16th Armd. Bde., now consisting of the 3rd Armd. Regt. and the 14th Jazlowiecki Lancers², was detached from the division on 16 October 1943, and incorporated into the 2nd Cadre Armoured Grenadier Division (later retitled the 4th Infantry Division) on 15 November 1943. The 2nd Reconnaissance Regt., later renamed 9th Malopolski Lancers, was briefly attached to the brigade as the third armoured regiment.

With an influx of new recruits, the 16th Armd. Bde. was withdrawn from the 4th Inf. Div. on 13 February 1945, becoming the 16th Independent Armd. Bde. (14th Jazlowiecki Lancers, 3rd and 5th Armd. Regts., and 16th Dragoons). The brigade did not see action; and was disbanded in 1947,



suffering the fate of the remainder of the Polish Armed Forces.

The other two units relevant to this article are the 9th Malopolski Lancers, the reconnaissance regiment of the 4th Inf. Div.; and the 1st Light Horse Regt., the reconnaissance regiment of I Corps, raised in 1945.

Training was carried out at the Armoured Forces Officers School, the Infantry and Motorised Cavalry Officers School, the AFV and EME Training Centre, and at various British and Allied establishments.

Brief mention should also be made of those officers for whom there were no suitable appointments, due mainly to lack of NCOs and men, and who were attached to Armoured Train Groups from their formation in October 1940 until their disbandment at the end of 1943. These groups patrolled the British coastline and other strategic routes.

UNIFORMS

The uniform worn by Polish troops during the years 1940–45 was basically that of the British Army, with the addition of several specific Polish items. These were the traditional square-topped Polish *rogatywka* cap; the eagle cap badge; buttons; rank, and unit collar insignia; and metal commemorative

Above:

Scotland, 1940: a Polish veteran of the French campaign, judging by the French-issue identity tag on his right wrist. This private of the 1st Rifle Bn. — later retitled 14th Jazlowiecki Lancers — wears the regiment's yellow pennons with central white stripes on his collar and, unusually, to the left of the eagle on his forage cap.

Left:

Blairgowrie, Scotland, February 1941: a group of officers and aspirant officers (note inverted chevron on beret, top left) of 1st Tank Regt., wearing denims, over battledress in some cases. Note early position of beret rank insignia, left of badge. The wearing of the Sam Browne over denims is unusual.



²Until January 1944 officially entitled 14th Armoured Cavalry Regiment.

Scone Park, February 1941: Lt. Col. Jerzy Deskur, CO of the 24th Lancers, 10th Armd. Cav. Bde., wearing service dress and the rogatywka cap. Above the band, in the regimental colour of white, are the field officer's two lines of silver piping; and on the band are the lieutenant-colonel's two stars. 'Swallow-tail' pennons in white-yellow-white are worn on the collar. The cut of the tunic suggests that it might possibly be of French manufacture, dating from the Poles' service in that country in 1939-40.

Below:

Forfar, 12 April 1941: Maj. Ksawery Swiecicki, CO of the 10th Reconnaissance Unit (later, 10th Dragoons), 10th Armd. Cav. Bde., during the ceremony of presentation of the unit's Colour, a gift of the County of Lanarkshire. The honorary insignia, pinned on during this ceremony, can be seen beneath the 'Poland' title on his right sleeve. He wears a British greatcoat, gauntlets and gas mask bag, but retains the French motorised troops' helmet; its yellow stencilled army eagle is obscured here, but was present. The unit's amaranth - green - orange collar pennons are worn on the greatcoat.

badges and specialist insignia worn on the tunic pockets, and in some cases above the medal ribbons. Among innovations adopted during this period were the 'Poland' shoulder titles; formation signs, worn on the upper left arm; and honorary insignia, worn on the upper right arm.

During the period following the fall of France a mixture of French, British, and in some cases pre-1939 Polish uniforms were worn. Certain items, such as the French M1935 armoured troops' helmet, remained in service for a number of years.

Like the rest of the uniform, the protective clothing worn by vehicle crews was of British type, including overalls, denims and 'pixie suits'. One interesting variant was the suit of black overalls worn by officers of the armoured regiments of the 1st Armd. Div.; privately purchased, these first appeared early in 1944. Generally they were fastened at the cuff and ankle with zip fasteners, while the front closed with buttons. From photographic evidence these black overalls seem very rarely, if ever, to have been worn in action, only re-



appearing in 1945 during service with the British Army of the Rhine.

In general terms it should be emphasised that both officers and other ranks tended to take great care over their appearance. Battledress blouses and trousers were often virtually taken to pieces and retailored to a neat fit. As among other Allied soldiers, the possession of a suit of the smarter Canadian battledress carried a certain cachet. The appearance and comfort of NCOs and other ranks further improved with the introduction of shirts with collar and tie in February 1945, although NCOs had worn them unofficially for some time before this date.

Rank insignia

Polish badges of rank were carried on the shoulder straps and the front of the headgear, as follows:

Shoulder straps:

General officers

Silver embroidered zig-zag across base, below one to three stars.

Field officers

Two silver bars across base, below one to three stars.

Junior officers

One to three stars (for all officer ranks, the stars extended along the length of the shoulder strap in a line).

Aspirant officer

A rank adopted in France, 1940. Silver stripe along centre of strap; silver chevron, point uppermost, on headgear.

Officer cadet (after training)

NCO rank in silver tape, strap edged with silver piping; wide silver tape at top of cuff.

Officer cadet (OCTU)

NCO rank in NCO tape — silver with amaranth edging both sides — and strap edged with twisted red/white cord.

Warrant officer

Strap edged with NCO tape, one star; red stripe with silver star on headgear.

Senior NCOs

Strap edged with NCO tape, one or two chevrons of same tape.

Junior NCOs

One to three transverse bars of NCO tape.

(Due to wartime shortages in the supply of various materials rank badges were sometimes improvised from unusual substitutes — such as 'knicker' elastic in place of NCO tape!)

Rank as displayed on headgear:
NCO ranks were usually embroidered or sewn on to a red background.

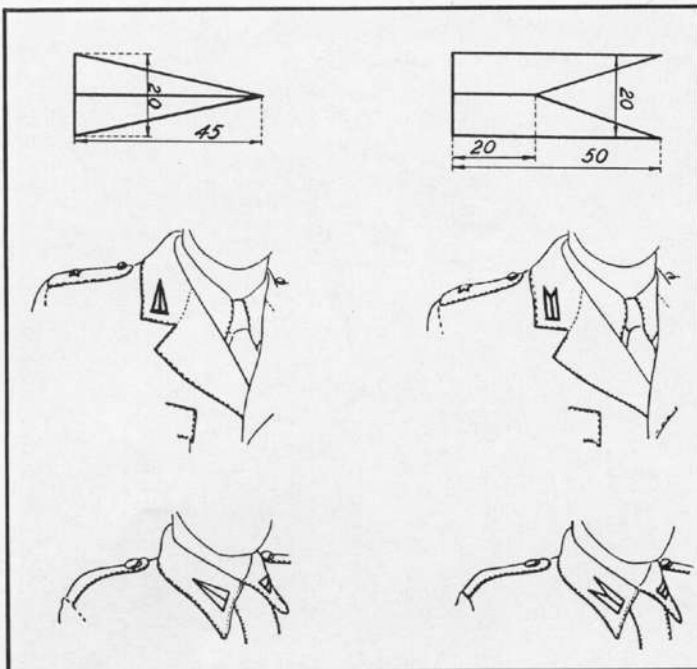
Initially, ranks were carried on the beret and forage cap to the (wearer's) left hand side of the eagle badge. The generals' zig-zag and the senior officers' double stripes were worn vertically, the stars horizontally. In February 1943 the rank insignia were ordered to be worn beneath the eagle badge; the generals' zig-zag and senior officers' stripes were now placed horizontally, with the stars — in a horizontal line, if more than one — above them. Junior officers' stars were now to be arranged vertically, contrary to the usual Polish practice.

Headgear

The traditional, square-crowned Polish Army *rogatywka* cap was normally worn in the United Kingdom only by generals and by some other senior officers. In theory compulsory wear for officers permanently stationed in London, Edinburgh and Glasgow, it was in fact worn by comparatively few. Tank officers invariably sported the black beret of Royal Tank Regiment style.

The *rogatywka*, in addition to the eagle and the appropriate badges of rank, bore piping crossing the square top surface diagonally, and continuing down at the corners to meet the top of the band. Piping was silver for officers and red for warrant officers.

Generals had a line of silver piping to the top of the band, and a broad embroidered zig-zag and one to three stars on the band. Senior officers had two lines of silver piping to the top of the band, and one to three stars on the band. Junior officers had one line of silver piping to the top of the band, and one to three stars on the band. Warrant officers had a single line of red piping, and one silver star on the



band. The black peak was edged in oxydised white metal for both officers and warrant officers. The band of the *rogatywka* was in the following colours:

Khaki

General officers

Amaranth

Cavalry (general service)

9th Malopolski Lancers

10th Dragoons

Yellow

14th Jazlowiecki Lancers

10th Mounted Rifles

Yellow with amaranth piping to bottom of band

1st Reconnaissance Regiment

White

24th Lancers

Orange

Armoured Regiments

Armoured Trains

HQ, 1st Armoured Division

Extracted from Order of the Commander in Chief and Minister of Defence No. 5 of 27 October 1941, this illustration shows (in millimetres) the dimensions and the prescribed method of applying the Polish collar pennons. It should be emphasised that in practice the pennons — especially those of 'swallow-tail' design — were generally longer, and the ends were cut at an angle to align with the collar edge.

Below:

Gifford, 1 June 1943: Maj. Gen. Stanislaw Maczek with his chief-of-staff, Col. Jerzy Levittoux (right). The general is wearing the Polish M1936 black leather coat of the armoured forces; he wore it throughout the war years, including the North-West Europe campaign. Col. Levittoux appears to be wearing an oilskin jacket.

HQ, 16th Armoured Brigade
Dark green (velvet for officers)
1st Motorised Artillery
Regiment
Scarlet
1st Anti-Tank Regiment

Protective headgear

Initially the French M1935 infantry and armoured troops' helmets were worn in the United Kingdom. These were gradually replaced with, firstly, the flat British general issue steel helmet, and the curious black fibre composition 'miner's' helmet. Before the Normandy invasion these were replaced by the deep, rimless British Royal Armoured Corps pattern steel helmet. (US fibre tank helmets were only worn sporadically.)

From November 1940 the steel helmets carried a stencilled Polish Army eagle badge on the front, in yellow gas-detecting paint. The 'miner's' helmet carried a smaller, white-painted eagle. There were occasional instances of the unit vehicle code sign (e.g. '51' in white on a red square, for 1st Armd. Regt.) being painted on the rear of the helmet. Rank insignia were not as a rule carried on helmets, although examination of archive film of a parade held in Germany in May 1945 shows certain regiments of the 1st Armd. Div. carrying ranks below the eagle.

Holland, November 1944: Cpl. Henryk Musial, 1st Armd. Regt. wearing fully badged battledress, and the RAC steel helmet with yellow stencilled eagle badge. Note 'swallow-tail' pennons in black-amaranth-orange; black left shoulder strap; two NCO-tape stripes and metal regimental number on both shoulder straps; and plaited orange regimental lanyard.

Below:

Spring 1944, England: Lt. Leon Hertz of 1st Armd. Regt. wearing the black overalls peculiar to officers of the armoured regiments of 1st Armd. Div.; these appeared in early 1944, but do not seem to have been worn in North-West Europe, re-appearing only during post-war service with BAOR.

Lanyards

Only certain units wore coloured lanyards. These could be either of plaited or plain type; in some units officers tended to wear the plaited type, in others both types were worn by all ranks. The colours were as follows:

Black

HQ Squadron, 1st Armoured Division

24th Lancers

10th Dragoons

10th Mounted Rifles

1st Motorised Artillery Regt.

Orange

HQ Sqn., 10th Armoured Cavalry Bde.

1st Armoured Regiment

2nd Armoured Regiment

10th Armd. Cav. Bde. EME Coy.

White (plaited)

16th Dragoons

Amaranth

1st Independent MG Sqn. (former 1st Reconnaissance Regiment)

Black (plaited) with orange threaded along edges

AFV and EME Training Centre

Amaranth/orange/narrow light green twisted together

10th Dragoons trumpeters

Collar insignia

From 1940 to 1943 tank units retained their traditional triangular black-over-orange collar pennons. To differentiate between 1st, 2nd and 3rd Armd. Regts., Arabic numerals were carried on the shoulder straps; this was also the practice in 1st and 2nd Motorised Artillery Regts. until the 1st Regt. adopted its swastika pennon badge in



1945. Cavalry and artillery regiments wore their own pennons, generally of 'swallow-tail' design.

Major changes commenced with the formation of the 1st Armd. Div., the Headquarters of the division and of 10th Armd. Cav. Bde. being granted their own pennons.

With the reorganisation of 1st Armd. Div. into a single-armoured-brigade formation, 24th Lancers, 10th Dragoons, and 10th Mounted Rifles retained their old pennons, as did 1st and 2nd Armd. Regts. in conjunction with the shoulder strap numerals.

It was then apparently proposed that, in order to differentiate between the armoured regiments, a coloured stripe be added to the centre of their pennons: amaranth for the 1st and white for the 2nd Armoured Regiments. In the event the triangular pennons were replaced with 'swallow-tail' equivalents, complete with the amaranth and white stripes (officially approved in September 1944). Although the shoulder strap numerals were no longer strictly necessary, they were frequently retained.

The pennons of the 16th Armd. Bde. underwent further changes. With its transfer to the 2nd Cadre Armoured Grenadier Division, the brigade changed its pennons to the style carried by that division: described as being of 'bayonet blade shape', the new pattern was officially approved in January 1944. The 14th Jazlowiecki Lancers never wore it, retaining their traditional 'swallow-tail' pennons. The new pennons were short-lived in the 3rd Armd. Regt., who introduced a new, triangular black-over-orange pennon with a central yellow stripe in September 1944.

On 13 February 1945, 16th Armd. Bde. became an independent formation; and in April 1945 triangular pennons were introduced for the whole brigade, with the exception of the 14th Jazlowiecki Lancers.



Above:
Plate 1: The Regimental Colour of the 10th Dragoons; Haddington, UK, 29 April 1943. The NCO (note tape round black left shoulder strap) dis-

plays the national title, divisional sign, and regimental lanyard; the figure facing us can just be seen to wear the honorary insignia on his right arm, and the yellow-stencilled helmet eagle.

Below:
Plate 2: (Left) Service Dress tunic and rogatywka of a lieutenant, 1st Motorised Artillery Regt., 1st Armd. Div. Standard British-pattern tunic but with black left-hand

shoulder strap of the division; both straps bear two rank stars, and regimental numeral. Collar pennons are black-over-green (in this case, following pre-1939 regulations, in velvet). The pennons do not yet have the later 'swastika' badge, which would make the shoulder strap number unnecessary. Note 'Poland' shoulder title, regimental black lanyard, and 1st Armd. Div. sign on left sleeve. The commemorative pocket badges are (above) pre-1939 Reserve Artillery Officers School, and (below) the regimental badge. (Note: ribbons of Defence and War Medals should be worn in reverse order.) The cap has a dark green velvet band, the junior officers' single silver piping, and this rank's two stars.

(Right) SD tunic and beret of a captain, 2nd Armd. Regt., 1st Armd. Div. This differs in the black-white-orange collar pennons; the orange regimental lanyard; the regiment's honorary insignia — the arms of Beveren Waas on the right sleeve; and the regiment's commemorative badge on the left pocket. The Armoured Forces insignia is pinned above the ribbons. The uppermost of these is the honorary badge for wounds — one silver star for each, on a narrow strip of ribbon of the Order of Virtuti Militari. The beret bears the silver embroidered eagle with — in this case — embroidered stars of captain's rank, ranged horizontally.





Holland, early 1945: a group of officers and men of 1st Armd. Div. at a conference during a lull in the fighting. The wide variety of uniforms worn in combat is evident. Note the characteristic use of both shoulder braces of the 1937 British webbing set.

Right:

Paris, 25 February 1945: Maj. Michael Gutowski of 10th Mounted Rifles (later CO of 2nd Armd. Regt.) following his decoration with the Croix de Guerre with Palm. His battledress has been modified with an opened collar, and a front zip fastener instead of buttons. Note green-white-yellow pennons, plain unplaited black lanyard, and regimental pocket badge.



Officers attached to Armoured Train Groups wore the triangular black-over-orange pennon irrespective of their actual unit. The same pennon was also worn by the Armoured Forces Officers School, and the AFV and EME Training Centre.

General officers wore dark blue velvet patches, piped carmine, with a metal or embroidered eagle, irrespective of their original arm or service. Officers who completed Staff College wore a metal eagle on their collar patches or pennons.

Troops based in the United Kingdom and North-West Europe wore felt pennons and patches, with the exception of 24th Lancers, who had metal pennons with enamel or paint finish produced during their service with BAOR;

the metal pennons were presumably for wear on battledress only.

Formation signs, honorary and specialist insignia, and commemorative badges

The system of formation signs and shoulder titles was

an innovation for the Poles. The first to be adopted was the 'Poland' title in silver or white on red, worn on both sleeves immediately below the shoulder seam. The divisional and brigade signs which followed nearly always preserved traditional

elements, as well as the colours of the pre-1939 Polish Armoured Forces: the lobster-tail helmet and hussar wing, in orange and black, of 1st Armd. Div.; the silver dragon of 16th Tank Bde., based on the 1925-32 officers' tank insignia; and the



Wilhelmshaven, 5 May 1945: officers and men of 2nd Armd. Regt. photographed with emissaries of the Wilhelmshaven garrison, meeting to discuss surrender terms. The Poles wear the British 'pixie'-type cold weather tank suit.



Left:
St. Niklaas, Belgium, 3 March 1946: the presentation of the Regimental Colour to 1st Armd. Regt. by the citizens of St. Niklaas. The honorary insignia is clearly visible on the right sleeves.

Holland and Belgium, several cities and towns bestowed their arms, in the form of cloth patches, upon Polish units. Examples are the arms of St. Niklaas (Belgium), presented to the 1st Armd. Regt., and those of Beveren Waas (Belgium) presented to the 2nd.

1st Troop, 1st Mot. Arty. Regt. adopted an unapproved honorary badge commemorating 4th Troop, 1st Mountain Arty. Regt., which bore the name 'Troop of Death' after being annihilated at the battle of Dytiatyn in 1920. Although later examples of the badge had the skull embroidered, the first examples were improvised using captured German tradition badges.

A special form of honorary insignia was the black left-hand shoulder strap of 10th Armd. Cav. Bde., later approved (February 1945) for all units of 1st Armoured Division. This unusual form of insignia commemorated the black leather coats worn by the brigade in 1939, which gave rise to the Germans nicknaming the formation 'Die schwarze Brigade'.

Commemorative badges were generally worn on the breast pockets of tunics and blouses, while specialist insignia were worn on the left breast above any decorations. Regulations laid down that only three badges could be

worn at any one time: one of a higher military school; one of a military school or course, or a unit; and one badge for wear above the medal ribbons. A range of these badges are illustrated on the colour pages. **[MI]**

Sources:

Anon., *1 Dywizja Pancerna w Walce*, La Colonne, Belgium, 1947
Barbarski, K., *Polish Armour 1939-45*, Osprey Vanguard No. 30, London, 1982
Zebrowski, M., *Zarys Historii Polskiej Broni Pancerne j 1918-47*, London, 1971
Miscellaneous orders of the Polish C-in-C and Minister of Defence; formation and unit orders; diaries; commemorative books; and the Lt. Col. B. Mincer Collection of articles, notes and photographs, all held by the Polish Institute and Sikorski Museum, 20 Princes Gate, London SW7.

black dragon on an orange background later worn by 16th Independent Armoured Brigade.

A series of honorary badges followed. The first, presented in 1941 to the 10th Dragoons, bore the arms of Lanarkshire on the cross of

St. Andrew. Honorary badges for volunteers from France, Belgium, South America, the USA and Canada also appeared; these were not popular, as the volunteers preferred to give the impression of being 'old hands'.

Following the liberation of

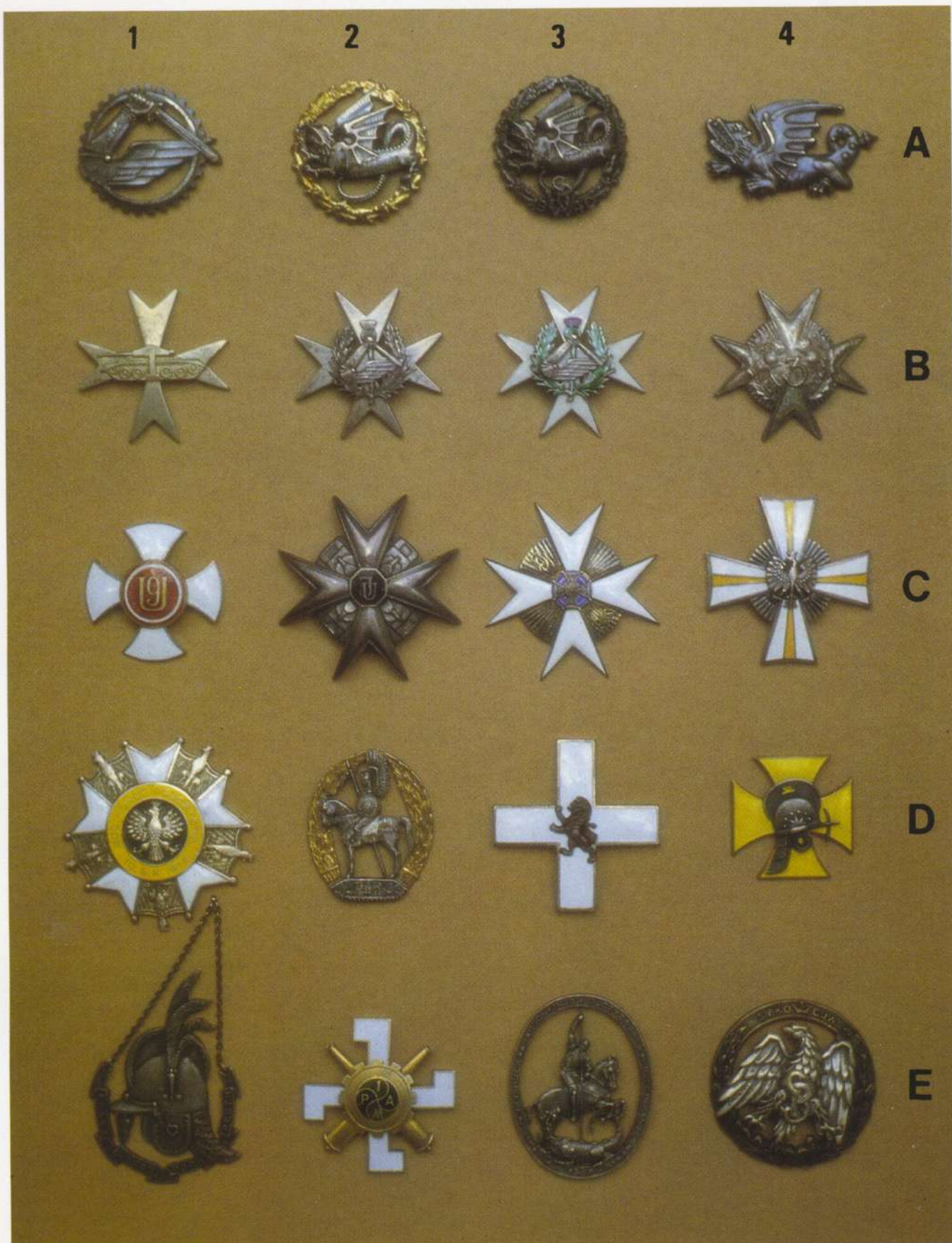


Plate 3: Specialist and commemorative badges:

(A1) Armoured Forces insignia. (A2) AFV & EME Training Centre — instructors; normal type, all silver. (A3) Armoured Forces Officers School — instructors' type had gold wreath. (A4) 16th Armoured Brigade, later 16th Independent Armd. Bde. (B1) 1st Armoured Regiment.

(B2) 2nd Armoured Regiment. (B3) 2nd Armoured Regiment, officers' version, BAOR period (B4) 3rd Armoured Regiment.

(C1) 9th Malopolski Lancers Regiment. — ORs' version had plain silver cross, enamelled centre. (C2) 14th Armoured Cavalry Regiment. — officers' version had white enamelled cross. (C3) 14th Jazlowiecki Lancers Regiment. — ORs' version was not

enamelled. (C4) 24th Lancers Regiment. — ORs' version was not enamelled.

(D1) 10th Mounted Rifles Regiment. — ORs' version was not enamelled. (D2) 10th Dragoons Regiment. (D3) 16th Dragoons Regiment. (D4) 1st Reconnaissance Regiment. — later, 1st Independent MG Sqn., 1st Armoured Division; version with plain bronze cross, silver centre also

existed.

(E1) Armoured Trains. (E2) 1st Motorised Artillery Regiment. — first ORs' type was without enamel; second ORs' type had enamelled centre, as this officers' version. (E3) 1st Anti-Tank Regiment. (E4) Infantry & Motorised Cavalry Officers School — instructors had crown and monogram in gold.



Plate 4: Headgear and sleeve insignia:

(A1) Beret eagle, ORs' pattern. (A2) Metal eagle worn on rogatywka and forage cap. (A3) Beret eagle, officers' pattern. (A4) Shoulder titles — ORs' (above) and officers' patterns.

(B1) Formation sign, 1 Polish Corps. (B2) Formation sign, 1st Armcd. Div. (B3) Left-hand shoulder strap — initially 10th Armcd. Cav. Bde. only, later whole 1st Armcd. Div. (B4) Formation sign, 4th Inf. Div.

(C1) 1st Tank Regt., later 16th Tank Bde. formation sign. (C2) Formation sign, 16th Ind. Armcd. Bde.

(D1) Honorary insignia, 1st Armcd. Regt. (D2) Honorary insignia, 2nd Armcd. Regt. (D3) Honorary insignia, 10th Dragoons. (D4) Honorary insignia, 1st Troop, 1st Motorised Artillery Regiment.

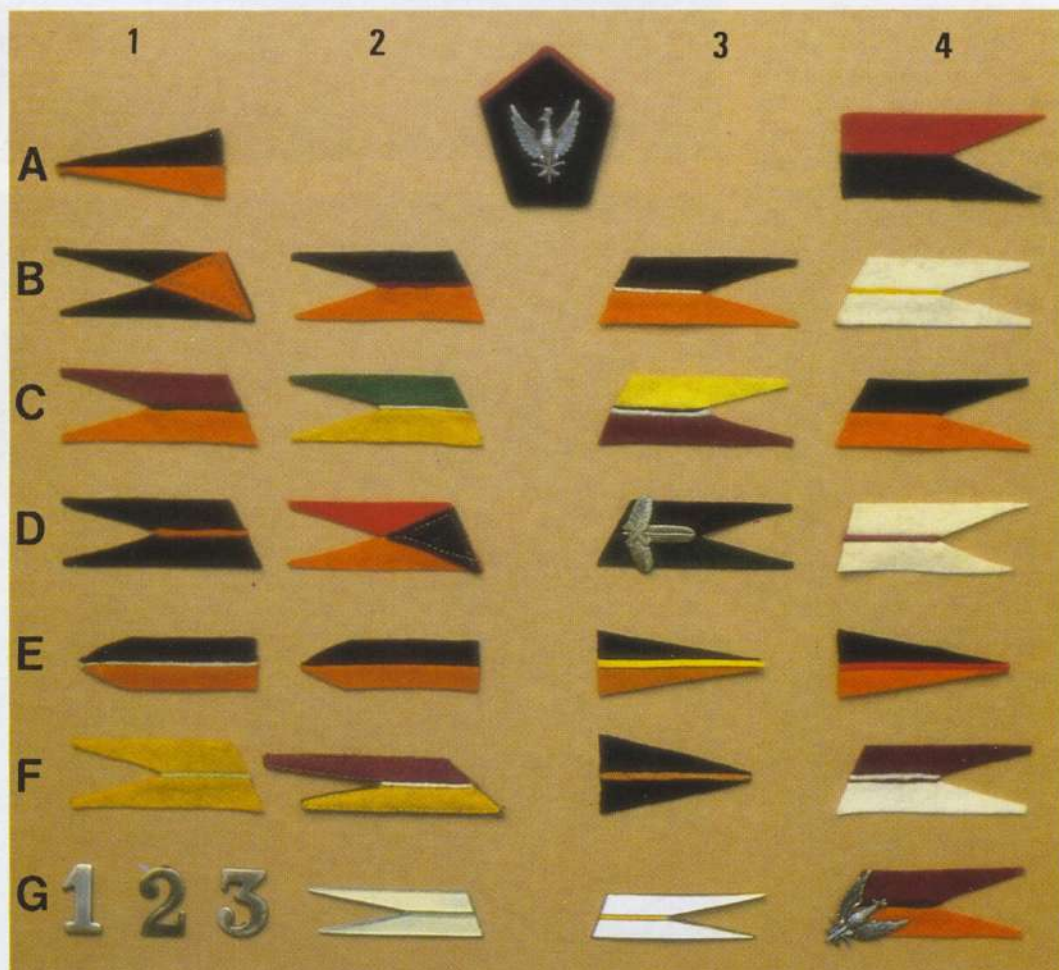


Plate 5: Collar pennons:

(A1) Armoured Forces — general service; HQ 16th Ind. Armcd. Bde.; AFV & EME Trng. Centre; Armcd. Trains. (A centre) General officers, service dress. (A4) Cavalry — general service.

(B1) HQ, 1st Armcd. Div.; HQ, 10th Armcd. Cav. Bde., 1st Armcd. Div. (B2) 1st Armcd. Regt., 1st Armcd. Div. (B3) 2nd Armcd. Regt., 1st Armcd. Div. (B4) 24th Lancers Regt., 1st Armcd. Div.

(C1) 10th Dragoons Regt., 1st Armcd. Div. (C2) 10th Mtd. Rifles Regt., 1st Armcd. Div. (C3) 1st Recce Regt., 1st Armcd. Div. — later, 1st Ind. MG Sqn. (C4) 1st Forward Tank Replacement Sqn., 1st Armcd. Div.

(D1) EME units, 1st Armcd. Div. (D2) 1st Anti-Tank Regt., 1st Armcd. Div. (D3) 1st Mot. Arty. Regt., 1st Armcd. Div. (D4) 1st Light Horse Regt., 1 Corps — officially silver with amaranth stripe.

(E1) HQ, 16th Armcd. Bde., 2nd Cadre Armcd. Gren. Div. (E2) 3rd & 5th Armcd. Regts., 2nd Cadre Armcd. Gren. Div. (E3) 3rd Armcd. Regt., 16th Ind. Armcd. Bde. (E4) 5th Armcd. Regt., 16th Ind. Armcd. Bde.

(F1) 14th Jazlowiecki Lancers Regt., 16th Ind. Armcd. Bde. (F2) 16th Dragoons Regt., 16th Ind. Armcd. Bde. (F3) 16th Coy. EME, 16th Ind. Armcd. Bde. (F4) 9th Malopolski Lancers Regt., 4th Inf. Div.

(G1) Shoulder strap numerals, armoured regts. and motorised artillery. (G2) 24th Lancers Regt. — ORs' painted type, BAOR period. (G3) 24th Lancers — officers' enamelled type, BAOR period. (G4) 10th Dragoons, with staff officer's applied eagle badge.

Lady Butler, The Soldier's Artist

JENNIFER SPENCER-SMITH

This summer sees the opening of the first exhibition of the work of Britain's foremost 19th century battle artist, Lady Butler, at the National Army Museum. Although known to many for her dramatic picture of the Royal Scots Greys' charge at Waterloo, *Scotland for Ever!*, her contribution to military art has been little documented, with the result that she has been largely forgotten today. The exhibition* aims to redress this oversight.

Lady Butler's choice of subject was extremely unusual for a woman of her day, all the more so in that her family had no military or historical connections. Yet she became, for a period, the leader in the field of battle painting, her work admired at all levels of the Army; and she had considerable influence on those artists who succeeded her.

Born Elizabeth Southerden Thompson in 1846, she and her sister (later the poet and essayist Alice Meynell) had an extraordinary up-bringing; for the family spent most of the year travelling on the Continent, taking a succession of villas on the Ligurian coast of Italy and returning to southern England in the summer. Their father, Thomas Thompson, undertook his daughters' education himself, ensuring that it was wide-ranging and rigorously taught; but after lessons the girls were free to run wild, and to play with the Genoese peasant children or Surrey ploughboys.

From her earliest days the young Elizabeth showed a

great aptitude for drawing everything that she saw, and particularly the uniformed men of Europe — such as Garibaldi's soldiers, whom she saw in 1860 before their departure from Genoa for the Sicilian campaign. In time, she determined to become a painter, and persuaded her parents to let her study at the Female School of Art, South Kensington — then the best formal artistic training available to women. On completing her studies in 1870, she turned to depicting scenes from the Franco-Prussian War, and her watercolours sold well at two small galleries. Then, in 1872, her father took her to see the Army's autumn manoeuvres in the New Forest; and one of the resulting watercolours led to her first commission in oils.

Initially opposed by her parents, Elizabeth Thompson set up in a small studio in Fulham and began her researches for the subject that she had chosen: *Calling the roll after an engagement, Crimea* (Royal Collection), showing the survivors of a battalion of the Grenadier Guards mustering in the snow after a fierce action.

'THE ROLL CALL'

A hard worker and a woman of strong ideas, Elizabeth Thompson was determined to be as historically correct in every detail of her pictures as possible. Accordingly she spent much time in locating original Crimean War uniforms and accoutrements,

which in 1873 were still to be found among the pawnshops of the slum area of Chelsea. She engaged numerous models, including many ex-soldiers. One who posed for the sergeant calling the roll had seen service in the Crimea and gave her much valuable advice.

She consulted other veterans of the campaign over details of uniform, although their memories could not always be relied upon. One rather alcoholic Chelsea Pensioner, asked what letters should be shown on the Guards' haversacks, decided that they had been 'B.O.' for Board of Ordnance; then changed his mind in favour of 'W.D.' for War Department; then, on reflection, decided that it should after all be 'W.O.' for War Office.

Before submitting the picture to the Hanging Committee of the Royal Academy the artist asked another ex-Crimean soldier whether it was correct to show a grenade on the pouches. His unhelpful reply was, 'Well, miss, the



Above right:

Carte-de-visite photograph of 'Roll Call Thompson', 1874. (Collection of Hermia Eden, Catherine Eden and Elizabeth Hawkins)

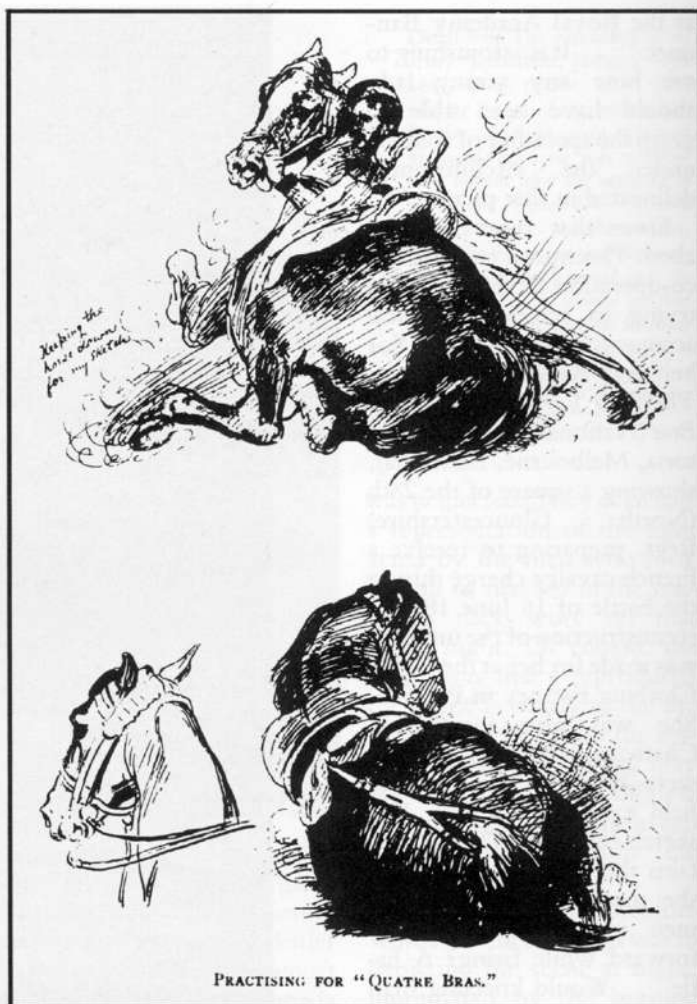
*At the National Army Museum, Royal Hospital Road, Chelsea, London from 14 May to 26 September, admission free. It also includes some examples of the work of other British battle painters of the late Victorian era — e.g. Robert Gibb's *The Thin Red Line* (John Dewar & Sons Ltd.) — not normally on public view. A slightly reduced exhibition will then be shown at the Durham Light Infantry Museum & Arts Centre from 10 October to 8 November; and finally, from 25 November to 14 February 1988, at Leeds City Arts Gallery.

natural *hinfence* would be that it *was* a grenade, but it was something like my 'and.'⁽¹⁾ In the event she was lent an original brass pouch badge by the War Office.

(Elizabeth's problems with the contradictory, but fiercely-held opinions of veterans over minutiae of uniform will strike a sympathetic chord among modern illustrators. A number of amusing anecdotes concerning her research for her study of the survivors of the Charge of the Light Brigade, *Balaclava* (Manchester City Art Gallery), will be found in her autobiography.)

Although it was her second work to be exhibited at the Royal Academy, *The Roll Call* (as the painting soon became known) caused a sen-

sation when it appeared before the public in May 1874. Numerous admirers made her offers for it, including the Prince of Wales. Crowds flocked to see it, and a policeman had to be stationed in front of the canvas to protect it from their enthusiasm. Elizabeth Thompson became famous overnight. She had given the public, perhaps for the first time, a realistic image of the ordinary soldier's experience of war, without either glory or horror. Seen close up, after an appalling fight which has left many wounded or dazed, the Guards' stoicism has the quality of true courage. The Duke of Cambridge, Commander-in-Chief of the Army, summed up the reaction of many in his speech



Above:

An illustration from the artist's autobiography. After the immense success of *The Roll Call* the Army were happy to help the artist, inviting her to the riding school at Knightsbridge Barracks to show her the effect of a horse falling in battle.

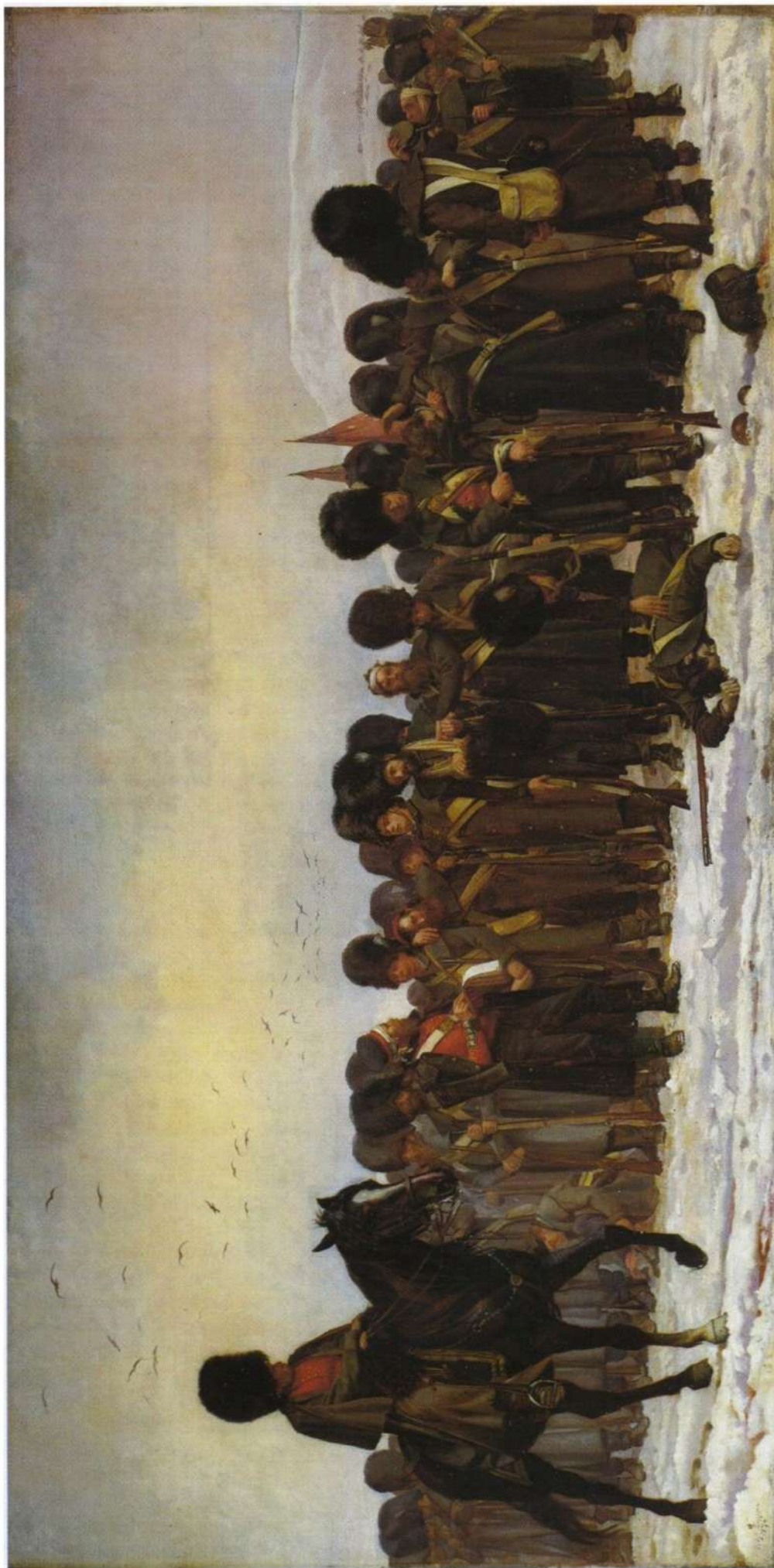
The riding master strapped up one of the forelegs of 'a magnificent black charger . . . How he plunged and snorted in clouds of dust till the final plunge, when the riding master and a trooper threw themselves on him to keep him down while I made a frantic sketch . . .'

Above left: Testimony to the power of a well-known artistic image: this interesting piece of Great War trivia is a postcard, taken originally from a German prisoner, and showing an inspirational charge of Prussian cavalry typifying the expected victories of New Year 1915. The composition is an exact copy of *Scotland for Ever!*

Left:

Probably Elizabeth Butler's most widely-seen work: *Scotland for Ever!*, oil on canvas, 1881 (Leeds City Art Galleries). Interestingly, this picture was a direct reaction against the work of 'The Aesthetes', the group of avant-garde artists of the time whose paintings Elizabeth Butler found 'unwholesome'. At an exhibition of their work she became so annoyed that she rushed out of the gallery, caught a cab back to her studio, and, determined to produce an image of real masculinity and courage, she ' . . . pinned a 7-foot sheet of brown paper on an old canvas and, with a piece of charcoal and a piece of white chalk, flung the charge of "The Greys" upon it.'





at the Royal Academy Banquet: '... It is astonishing to me how any young lady should have been able to grasp the speciality of soldiers under the circumstances delineated in that picture.'⁽²⁾

From that moment Elizabeth Thompson enjoyed the co-operation of the Army in trying to achieve historical accuracy in her pictures. For her next Academy painting, *The 28th Regiment at Quatre Bras* (National Gallery of Victoria, Melbourne, Australia), showing a square of the 28th (North Gloucestershire) Regt. preparing to receive a French cavalry charge during the battle of 16 June 1815, a reconstruction of the uniform was made for her at the Army Clothing Factory in Pimlico. She was also invited to Chatham, where 300 Sappers were made to demonstrate field exercises for her. Her sketch-book of 1874-75 contains the drawings and notes she made at the time: 'Do men in square ever lean forward while firing? A little... Would kneeling man in excitement raise his musket from ground to parry a thrust before enemy came up to him? No... Where smoke is thin and blue it should be like a film or veil with scarcely any variety or thickness...'

In addition, she read accounts such as Capt. W. Siborne's *History of the War in France and Belgium in 1815*... (T. & W. Boone, London, 1844); and made landscape studies in a field of rye like that in which the 28th were said to have formed their square, having purchased the crop in order to be able to trample it down to see the effect. Again, the picture

The Roll Call; oil on canvas, 1874. Exhibited at the Royal Academy in May 1874, this painting of a battalion of the Grenadier Guards in the aftermath of a Crimean War action made Miss Elizabeth Thompson an overnight sensation. It brought an offer to purchase from the Prince of Wales; the public praise of the Commander-in-Chief of the British Army; and the certainty of military co-operation with her research for subsequent military studies. (Reproduced by gracious permission of Her Majesty the Queen)



Detail from *The remnants of an army*: Jellalabad, January 13th 1842; oil on canvas, 1879. This striking image of the reeling Dr. Brydon, reaching safety at last on his foundering horse, was exhibited only months after the outbreak of the Second Afghan War. William Butler's essay on the subject, ridiculing the notion that the invasion of their country would cause the Afghans '... to become our firm and fast allies and hate the Russians with something of the fervour of a music-hall audience' was published the following year.⁽⁶⁾ (Trustees of the Tate Gallery)

was very well received at the Royal Academy, and she had the supreme accolade of praise from 'that greatest of minds', the art critic John Ruskin.⁽³⁾

However, in this and in other pictures of the Napoleonic Wars, such as *Scotland for Ever!* (Leeds City Art Galleries), the artist was presented with greater problems in trying to depict accurately a battle which was not fought within living memory. Consequently, the details of uniform lack the degree of authenticity which distinguishes her Crimean War scenes. There were not, at that time, well-documented accounts of the uniforms worn by each regiment and the ways in which they were altered by the exigencies of campaigning. It seems likely that Thompson referred to the prints of Col. Charles Hamilton Smith, published between 1812 and 1815; and she may have studied examples of uniforms at the Royal United Services Institution Museum in Whitehall. Although she was innovative in taking great pains to be correct, it was inevitable that mistakes should occur. Hamilton Smith's prints usually illustrate home-duty ceremonial

dress; consequently, for instance, the 28th Foot are shown erroneously in the 1812 'Belgic' or 'Waterloo' shako which they never wore; and the 2nd Royal North British Dragoons (Scots Greys) are shown in uncovered bearskins, and using the full-dress shabraque rather than the grey blanket worn as a saddle cloth on campaign.

In 1877 Elizabeth Thompson married Maj. William Butler, 69th Regt.: an Irishman, one of the 'Wolseley Ring', and the author of a number of books. Marriage, with its attendant domestic and social duties, inevitably had an inhibiting effect upon the artist's career, although she continued to exhibit one military painting almost every year at the Royal Academy.

Another influence upon her was her husband's rather unorthodox political stance; for, as a supporter of the Irish Home Rule movement and a friend of Charles Stewart Parnell, he was also opposed to Britain's involvement in the various colonial 'small wars' of the period, and was not averse to making his views known to the War Office. Gen. Sir Garnet Wolseley said of him that 'He has Paddy's

faults in an ordinary degree, but he has all his good qualities, talents and virtues to overflowing...'⁽⁴⁾ Butler was an able soldier: his report to the Government of Canada in 1871 led to the formation of the North-West Mounted Police; and his organisation of the Nile transport boats during the Gordon Relief Expedition was one of the logistical triumphs of that sadly flawed campaign. There is no doubt that it was as a result of his influence that his wife produced such pictures as *The remnants of an army* (Tate Gallery), showing the arrival at Jellalabad of the solitary figure of Dr. Brydon, one of the few survivors of the 16,000 who marched from Kabul in 1842 during the First Afghan War.

RORKE'S DRIFT

In 1879 Elizabeth Butler received a commission from Queen Victoria herself to paint a picture of a war from her own reign. For *The defence of Rorke's Drift* (Royal Collection) she had every assistance. She went to Portsmouth, where the 24th (2nd Warwickshire) Regt. were quartered, to make studies:

'Nothing that the officers of that regiment and the staff could possibly do to help me

was neglected. They even had a representation of the fight acted by the men who took part in it, dressed in the uniforms they wore on that awful night. Of course, the result was that I reproduced the event as nearly to the life as possible, but from the soldier's point of view — I may say the *private's* point of view — not mine, as the principal witnesses were from the ranks.'⁽⁶⁾

One of the main difficulties which she encountered was in depicting the scene at night, illuminated by the burning thatch on the hospital building. Neither had she previously had to address the task of painting portraits of living people — although she felt she was successful with the principal officers, Lts. Chard and Bromhead, who both sat for her.

She was also forced to break her own rule of never showing men actually engaged in combat; and for the figure on the left of the painting, showing a Zulu grasping a soldier's rifle barrel, she found a model in a London show. When the picture was completed she was invited to Windsor, where the Queen demanded an explanation of every man and each VC winner, showing herself familiar with the names of all the combatants.

During the 1890s Lady Butler (as she became when her husband was made KCB in 1886) continued to paint themes mainly taken from the Napoleonic and Crimean Wars; but her popularity had waned. In 1899 Sir William Butler was given command of the Army in South Africa.

The defence of Rorke's Drift, January 22nd, 1879; oil on canvas, 1880. Left centre, in dark jacket and slouch hat, the heavily bearded Cpl. Schiess, Natal Native Contingent, shouts back over his shoulder. Right of him, lying against the mealie-bags, is Acting Commissariat Officer James Dalton, hit in the shoulder. Centre, Lts. Bromhead and Chard confer. At right, Surgeon Major Reynolds kneels with a wounded Natal trooper. Right foreground, Pte. Frederick Hitch carries ammunition; Reynolds would later remove some 36 pieces of his right shoulder blade, shattered by a muzzle-loader slug. All those named were among the eleven awardees of the Victoria Cross for this action. (Reproduced by gracious permission of Her Majesty the Queen)

Below:

Sketch for a private of the 24th (2nd Warwickshire) Regt., for The defence of Rorke's Drift. Men of the regiment posed for the artist within months of returning from South Africa. The care over details is obvious; note the empty bayonet scabbard bending as the man's crouch presses its tip to the ground; and the alternative studies of the hands, including one characteristically gripping an overheated Martini-Henry with a rag. (Mr. C. Wilkinson-Latham)

Right:

Yeomanry Scouts on the Veldt; oil on canvas, 1903. the realistic impression of the South African landscape and light owes everything to Lady Butler's stay in the country during her husband's period of command shortly before the outbreak of war. (The Abbot of Downside)

It was an unfortunate appointment: political factions had decided that a war with the Boers of the Transvaal and Orange Free State was inevitable, and Butler's warnings to the War Office went largely unheeded. Eventually his resignation was demanded; and although he was subsequently vindicated by the findings of a Royal Commission, his vilification in the press and numerous anonymous letters embittered him.

From this time Lady Butler's oil paintings usually depicted contemporary wars; and, a fervent patriot despite the unhappy personal experience, she did paint at least two of the Boer War: *Yeomanry Scouts on the Veldt* (Downside Abbey) and *Within sound of the guns* (Army Staff College).



She had the advantage of her recent studies of the South African landscape; and during Sir William's subsequent command of the garrisons at Aldershot and Devonport she may well have taken the opportunity to make studies of the specially constituted Imperial Yeomanry before their departure for the war.

THE LAST CANVAS

The Butlers retired to County Tipperary in 1905; and there, finally a GCB and a member of the Privy Council in Ireland, Sir William died in 1910. Lady Butler published reminiscences of her travels, *Letters from the Holy Land* in 1903 and *From Sketch-Book and Diary* in 1906; and con-



tinued to paint prolifically in water-colour and oils. During the Great War she painted a series of VC winners, and scenes such as cavalry charges of the Palestinian campaign, where her eldest son was fighting. The uniform in these pictures appears to have been based upon the artist's studies of the 7th Division, made in the New Forest in September and October 1914, when the troops were massing before embarkation. Consequently they do not reflect the changes in equip-



ment, such as the new webbing and steel helmets which were in largescale use in 1916. Lady Butler held several exhibitions of her recent work, and continued to show pictures at the Royal Academy until 1920, although they received no comment from reviewers.

Her last oil, dated 1929 when she was in her 83rd year, was untitled, but is known as *A Detachment of Cavalry in Flanders* (Mr. N. S. Lersten); and it shows no sign of a diminishing energy.

According to a note on the back of the stretcher, this is 'Butler's last picture painted at Gormanston Castle, Co. Meath in 1928. It shows an unnamed cavalry patrol in Flanders halted in the light of Very lights by a stone calvary'.

The picture is not otherwise documented, but as an oil and therefore a major work of the artist it most probably relates to a specific action of the Great War. From the emergence of trench warfare in late 1914

until the final battles of 1918 cavalry were rarely employed to effect on the Western Front, despite the anachronistic enthusiasm of the cavalry-dominated British High Command. One of the most significant actions occurred during the First Battle of the Somme — in Picardy, not in Flanders — where, on 14 July 1916, the Secunderabad Cavalry Brigade attacked High Wood in support of the 7th Division.

In the fading light of day, with their lances unslung, 'B'

Sqn., 7th (Princess Royal's) Dragoon Guards led the advance with 20th Deccan Horse on their right and the infantry of the 1st Bn., South Staffordshire Regt. and the 2nd Bn., The Queen's (Royal West Surrey Regt.) on their left. They dispatched some 15 German machine gunners, while another 32 promptly surrendered; but were forced to dismount under heavy enemy machine gun and rifle fire. They clung to their positions through the night until 3.30 a.m. when, following a strong German counter-attack, they were ordered to withdraw. Speculation is further enhanced by the fact that the cavalry brigade withdrew past the legendary 'Crucifix Corner' on the Contalmaison-Longueval road, which featured prominently in the battle for High Wood.

It seems most likely, therefore, that the painting shows the return of the exhausted 'B' Sqn., 7th Dragoon Guards — the only squadron of that regiment to be armed with lances — after their heroic but futile action: a fitting subject for Lady Butler, who throughout her career concentrated upon the effect of war on the ordinary British soldier. In choosing to show the nobler qualities of men which are brought out by the demands of warfare, and in avoiding a close examination of its horrifying aspects, she said: 'Thank God, I never painted for the glory of war, but to portray its pathos and heroism. If I had ever seen a corner of a real battlefield, I could never have painted another war picture.'⁽⁷⁾ **MI**

Source notes:

- (1) Elizabeth Butler, *An Autobiography* (Constable, London, 1922, p. 103)
- (2) Wilfrid Meynell, *The Life and Work of Lady Butler* (*The Art Annual*, 1898, p. 6)
- (3) Elizabeth Butler, *op. cit.*, p. 51
- (4) Adrian Preston, *In Relief of Gordon: Lord Wolseley's Campaign Journal of the Khartoum Relief Expedition 1884-85* (Hutchinson, London, 1967, p. 171)
- (5) William Butler, *Far Out: Rovings Re-told* (Wm. Isbister, London, 1880, p. xvii)
- (6) Elizabeth Butler, *op. cit.*, pp. 187-8
- (7) Lady Butler's obituary, *The Times*, 4 October 1933

Re-examined from 'the Zulu perspective', it gives one of the clearest pictures of the courage of the Zulu warrior that I have yet seen. I have often wondered uneasily how Zulu readers might react to the usual accounts of the war: here at last is a battle-piece I could read without being embarrassed on their behalf. Most South Africans can tell first- or second-hand stories of the African's stoicism in the face of terrible injury; for those who might doubt them, Khambula provides confirmation.

The standards set by the articles from Jackson, Thompson and Laband are matched by those of Emery, on the British pursuit at Khambula; Sonia Clarke, on Ulundi; and Langley, on the organisation of the British Army. They have spread their nets wide for reference material, and every source is meticulously noted. There can be no excuse after this for slipshod or superficial research or writing on the Zulu War. And finally, the colour and feel of the Zulu army are expertly evoked by Ian Knight, in an account of the raising and arming of the famous regiments.

The Zulu are currently re-assessing their own history. Some curious and almost visionary works have appeared in South Africa recently; and as the tide turns against white domination (slowly or quickly; we shall see), Zulu history, along with others, may suffer some strange revisions. This important and compact publication may well come to stand as a benchmark for the best research Europeans have achieved on the Zulu War.

AMcB

'United States Airborne Forces, 1940-86' by Leroy Thompson; Blandford War Photo-Files; 128 pp; 216 mono illus.; biblio, index; £10.95 h/bk, £5.95 p/bk

Although America's Airborne Forces date only from World War II, so much has been written about them over the years that it is a challenge for modern authors to find any new approach. The same problem, or worse, faces an author trying to assemble a photo-book. The Army only took so many photos at Bastogne, after all; and if you are at all familiar with the literature, you've seen them all. You've seen most of the photos in Mr. Thompson's latest book, too — but not all of them. The author has done a very reasonable job of research indeed, and has actually included many official photos not usually reproduced. Blandford have also exercised considerable ingenuity with many of the other, more commonly seen pictures, reproducing them in sizes which show details of uniform and equipment.

Mr. Thompson has rounded out the work with a number of his own photos, illustrating insignia and small items of militia; most of these date from Vietnam or later, and have

been illustrated and discussed in previous titles by the same author. One might wish Mr. Thompson had taken more trouble to identify various items of interest (e.g. the use of non-standard items of equipment shown in official photos), or had chosen original insignia to illustrate, rather than commercial reproductions — these details make all the difference in a work of this nature. However, the straightforward layout, clear photos and concise captions make the book well worth acquiring by enthusiasts at all levels of sophistication.

LER

'The British Soldier in the 20th Century: 1 — Service Dress, 1902-1940' by Michael Chappell; Wessex Military Publishing, 1A High Street, Hatherleigh, Devon EX20 3JH; p/bk.; 24 pp., 4 pp colour, 28 b/w illus.; £3.50 (+50p P & P UK), \$6.75 (US by air inclusive)

This is the first in a new series of handbooks researched, written, illustrated and published by Michael Chappell, whose previous works and background as a former Regular soldier are sufficient recommendation for the value and attention to detail of this worthwhile undertaking.

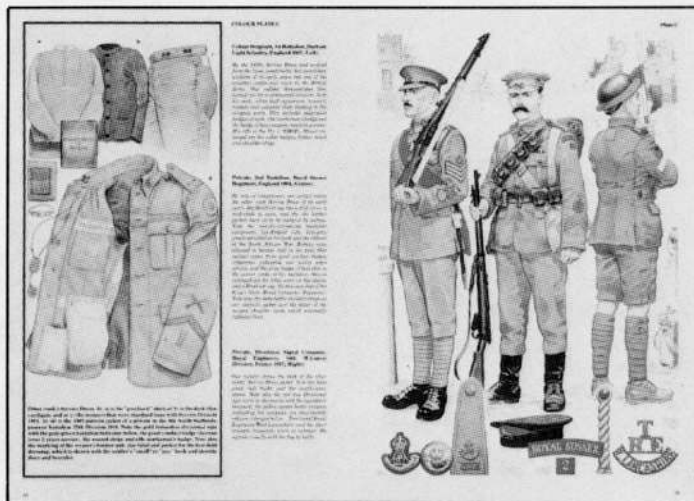
Its aim is to portray the British soldier in peace and war from the end of the Boer War to the present. The initial title, which is well printed and handsomely produced, covers the introduction of, and ensuing modifications to, the khaki Service Dress authorised for all purposes except for ceremonial and walking-out up to 1914, and as the universal dress thereafter until its replacement by Battledress. Its details and changes are described and illustrated with clarity, including such relatively unknown items as tunic linings, trouser buttons, boot soles, and the short-lived 'crowsfeet' system of officers' rank badges. It is good, too, to see the two almost entirely neglected periods of 1902-14 and 1919-39 receiving attention.

The photographs are mostly original and well chosen to make their point. The artwork is informative, and printed large, and Mr Chappell's soldierly figures are admirably evocative of their period; though perhaps the shade of khaki he depicts has printed a little pale for serge. Tropical Service Dress is not covered, but perhaps will be at a later date.

Three further titles are promised, and doubtless more will be forthcoming if this valuable enterprise receives the support it deserves. Mr Chappell is to be congratulated on his expertise and faith in launching this series, and not least for his efforts to publicise the British Army.

MJB

'Battle in the Civil War: Generalship & Tactics in America, 1861-65' by Paddy Griffiths; Field Books, Fieldhead, The Park,



Mansfield, Notts NG18 2AT; 48 pp, mono art throughout; £4.95; \$9.95 US

This is a first class introduction to the subject; and an excellent condensed reference even for those with a large American Civil War library. The large-format pages are nicely laid out, clearly written and well illustrated. The artist, Peter Dennis, has imaginatively included many well-observed details from contemporary photographs in his line-and-tone work. This includes many 'animated diagrams', as it were — drawings intending, successfully, to make visual sense of facts and figures. They contain just enough violence to remind the reader of war's darker side; and have absorbed something of the style of near-contemporary illustrated papers (e.g. *Battles and Leaders of the Civil War*), which gives them a pleasing period 'feel'. There are one or two weaknesses — such as the extraordinarily small muskets shown in the coloured cover painting — but on the whole this is a very professional job, which will be valuable particularly to diorama modellers and wargamers, as well as to readers seeking more general information.

GAE

'Arms & Equipment of the British Army, 1866', ed. John Walter; Greenhill Books; 272 pp; 22 double-p. plates, 12 single plates; £16.50

The greatest problem for the serious collector who wishes to carry out research is the difficulty of locating the records which hold the required information. Happily, things have changed radically over the past few years, as more and more facsimiles and transcripts of previously obscure official records have come on to the market. This volume contains two publications of the mid-Victorian period (1865 and 1867) which include some extremely high quality steel-engraved plates showing weapons, accoutrements, tools, and drill positions.

For anybody interested in the British Army of the mid-19th century this book is a delightful treasure-house of snippets of information redolent of the period. There are details of how to brown; of sword

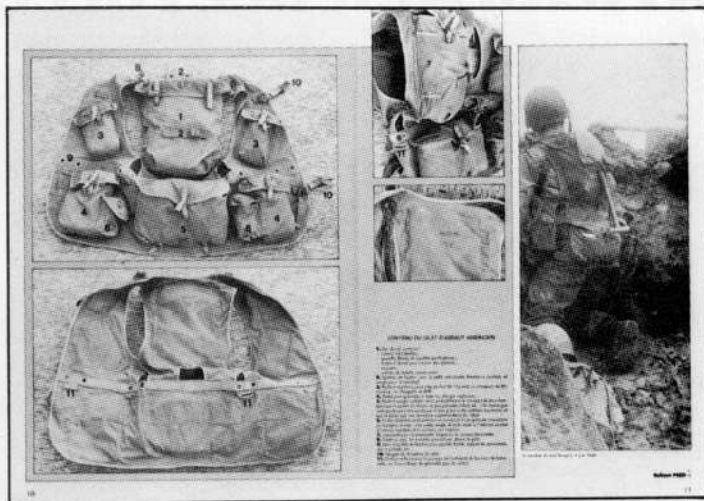
Typical spreads from 'The British Soldier of the 20th Century: No.1', and (right) 'AMilitaria Hors Serie No.1'.

knots; of the size of camp colours; and hundreds of other archana. It is fascinating to learn, e.g., that a new brass heel plate for the 1853 musket was valued at one shilling (5p); and that the armourer sergeant was allowed one old penny for repairing the damage caused by the carelessness of a soldier. The plates show, among other items, the details of drums, of armourer's tools, and of officers' belts. The second pamphlet deals with small arms drill and details the drill, nomenclature and firing sequence of the Long Rifle; some fine engravings show correct positions and movements. This book is a joy for those who simply want to dip into its treasures, and for the serious researcher there is a mass of first class material. It is hoped that Greenhill Books and John Walter have some similar publications in the pipeline.

FW

'Wellington's Army, 1809-1814' by Sir Charles Oman; Greenhill Books; 422 pp, 8 illus.; major appendices; index; £16.50

Serious students of the Napoleonic period are spoiled for choice these days by the regular appearance, from both Greenhill Books and Ken Trotman Ltd. (may Heaven reward them!) of good-quality, reasonably-priced facsimile reprints of several of the most important early memoirs and commentaries. Sir Charles Oman's classic, worked up from notes which he accumulated during the nine years he worked on his monumental seven-volume *History of the Peninsular War*, is a masterly digest of the composition, internal organisation, daily management, character, and leading personalities of that immortal little army — described by the sternest taskmaster in Europe as 'the most complete machine for its numbers now existing . . . I could have done anything with that army . . .'. The 40 pp of Appendices I and II, on the establishment of the British infantry, unit by unit, and the brigade and divisional organisation, with changes year by



year, are models of concision, and must be worth half the price on their own. The text — as is to be expected of a work published in 1913 by a historian of our grandfathers' generation — is clearly organised, and beautifully written. (In fact, it is far more readable than many modern histories, shovelled together by dry-souled academic specialists who think that a ton of undigested statistics, served up in pompously-tortured language, can disguise or excuse their contemptible illiteracy... but I digress!)

This reviewer cannot disguise that he worships Wellington this side — just this side — of idolatry; and that any skilful evocation of the redcoats in their hour of grubby glory causes him to break into a sweat of filial loyalty; so it suffices to say that the Duke's army deserved Sir Charles Oman.

MCW

'Medieval Warlords' by Tim Newark; Blandford Press; 144 pp; 65 illus.; 16 pp col. illus.; £10.95

This is an attractively produced book; but it is a little difficult to understand the market for whom it is intended. It is not a serious work of costume reference. The text consists of 'potted lives' of Aetius, Gaiseric, An Lu-Shan, Owen of Wales, Du Guesclin, Zizka, and Vlad the Impaler. The criteria by which this small and apparently random group of 'warlords' were selected are not explained. A melodramatic preface, all churning stomachs and raw power and sentences without verbs, suggests that ruthless tyranny is the defining factor; but that does not seem to this reviewer to apply to all the seven personalities described. The 'lives' are uncontroversial; some ancient and modern sources are listed in a short bibliography, but there seems to be little indication of the source for any given assertion in the text, so this is of limited practical use.

The black and white illustrations are a mixture of museum artefact photos; manuscript illustrations, some of them interesting; and some horrible 19th-century 'romantic' reconstructed scenes. These latter have no discernible value apart from the fact that, being out of copyright, they were presumably cheap.

The 16 colour plates of groups of figures are by Angus McBride, who is probably physically incapable of painting a bad illustration. Nevertheless the reviewer does not believe that all of them are among his best work. One wonders what kind of reference he was given to work from? One wonders even harder when one notices that the plates have no accompanying text commentary at all. Since the sources used in reconstructing figures from these obscure periods are not indicated, the plates are robbed of much of their value.

Finally, it seems a shame that the author's editor did not ride him with a rather shorter rein in the matter of 'purple passages'. This reviewer is not personally inclined to give a purportedly serious and reliable historical description the benefit of the doubt if it is introduced in a sort of Fleet Street tabloid journalese: *'Gaiseric is clever. Everyone thought so...'* is cheap enough; but what, for pity's sake, are we to make of *'The smell of sweating folds of flesh was overwhelming...'*?

JS

'Wars of the 20th Century' by Susanne Everett, Brig. Peter Young & Robin Summer (W. H. Smith, £9.95)

Most serious students are inclined to turn their noses up at books which can be recognised at the width of a shop as 'part-work scissors-and-paste jobs'; and we have good reason. At first sight this is such a compilation; but look closer. The title is, of course, inaccurate: the book is limited by whatever bank of pictures the original publisher acquired at a competitive price, and this volume actually offers about 250 pp each on World War I and II, with Korea, Vietnam and the Middle East Wars crammed into the last 60 pp as an afterthought — which hardly justifies the choice of title. But the fact remains that 560 pp with photos on each, some of them in colour, is remarkable value for £9.95.

Few of the 800 or so photos will be unfamiliar to the older reader; but this is a very low price indeed for a basic photo reference library for, perhaps, a son or young brother. The straightforward text is naturally very general, but far worse introductory

accounts of the main campaigns of the World Wars have been offered at higher prices. We picked this book up, and flicked through it with a sneer at the ready — only to stop short at a most useful photo we had not seen in far more specialist books. Check this one out, before you turn your back on it simply because it's stacked by the cash desk like sandbags.

MI

'AMilitaria: Hors Serie No.1', ed. Christian Tavernier; available from the publishers, New Fashion Media SA, 60 avenue Louise, B-1050 Bruxelles, Belgium; 58 pp of which 20 col. ill.; prices incl. P & P — UK, £3.00; US (by air), \$6.00

One of the hidden goldmines of militaria reference for those who discovered it has always been the glossy Belgian gun magazine *AMI*, which always runs at least one militaria article per issue — and often very good ones, too, given Belgium's wealth of surviving material from both World Wars, and her keen collectors of German, US and British items. So we are delighted that this organisation, directed by our respected colleague René Smeets, has produced this first 'one off' magazine devoted entirely to militaria; and we heartily recommend it. It includes lavishly illustrated articles on WWII British and US load-carrying 'assault vests'; German M1944 combat uniform; a long article on the French Chasseurs Alpins, 1889–1986, with colour photos and artwork; a piece on German WWI helmet reinforcement plates; and more. We hope for more from this expert source, and wish it good luck. If he is armed with our own French-English word list (see advertisement p. 9), it should hold no terrors for the 'Anglo' enthusiast!

MI

'They Called It Passchendaele' by Lyn Macdonald; Papermac; 253 pp; 33 photos; biblio, index; £6.95 First published in hardback in 1978, this is a truly monumental work. Readers will not find here a detailed analysis of this highly controversial battle. Instead, they are faced with (subjected to?) eye witness statements from over 600 veterans, carefully collected, transcribed and checked by the author (ably assisted by a number of colleagues, to whom she pays just and glowing tribute).

Presumably by design, the impact of the text upon the reader mirrors that of the events described upon the participants. The tone of these recollections is so consistent that, like the troops themselves, one soon finds oneself hardened against all but the most horrific and grotesque of imagery. The text is so depressing that wading through it is almost as exhausting as the narrators found wading through the omnipresent mud.

This reviewer has come across few works which, without any apparent contrivance, communicate to the reader the very soul of the events described: but this book is undeniably one of them. After reading it one

will (thankfully) be unable to see the bland statements in military histories of the conventional sort in the same light, ever again. Other battles might vie with Third Ypres for ghastliness; to their participants the differences were probably academic, and in that sense the collective experience conveyed by this book is probably well-nigh universal.

One is left staggered not so much by the horror of it, but by the ability of the human spirit to bear such a burden at all. Perhaps the true tragedy lies there: if it could not be borne, perhaps it would not be demanded that men bear it. Lyn Macdonald's book is a powerful argument against such demands being made on the human capacity for endurance ever again.

KPD

CARDS and PRINTS

'Military Paintings of Lady Elizabeth Butler, 1846–1933' (Set No.7); six colour postcards; Pompadour Gallery, Fairview Parade, Romford, Essex RM7 7HH; £1.95 inc. P&P

Of obvious interest to anyone intrigued by Jenny Spencer-Smith's article in this issue, the set comprises a detail from 'Balaclava'; a detail from 'Quatre Bras'; 'Steady the Drums and Fifes'; 'The Return from Inkerman'; a detail from 'The Roll Call'; and a detail from 'The Defence of Rorke's Drift'. This is a good selection from among Lady Butler's many works of interest, and represents nearly 25 years in her working life. Given the limitations of size, the printing and colour fidelity are reasonable; though it must be said that these huge canvases are not the perfect subjects for postcard reproduction. Nevertheless, we applaud this initiative, and hope to see more sets on the work of military artists of the past.

We have also received:

'Christmas Island Cracker' by AVM Wilfrid Oulton (Harmsworth, £14.95), an account of the planning and execution of the British thermo-nuclear bomb test in 1957.

'Signed With Their Honour' by Piet H. Meijering (Mainstream, Edinburgh, £12.95), an examination of chivalry in air warfare between 1914 and 1945.

'Model Aeroplanes of World War I' by Graham Goodchild (Batsford, £10.95), an illustration guide to design and construction of 'scratch-built' models.

MI

32 Battalion, South African Defence Force

FRANK TERRELL

Paintings by RONALD B. VOLSTAD

Given the questionable nature of much of the information currently emanating from South Africa (from both official and unofficial sources); and given our policy of selecting material for the pages of 'MI' entirely according to its military interest, irrespective of political or other considerations; we are glad to give space for a short factual account of an unusual SADF infantry unit, interesting both in its origins and in its dress and equipment.

On 25 April 1974 the fascist government of Portugal's Dr. Marcello Caetano was overthrown by a left-wing military coup. The country's new rulers, the Armed Forces Movement, were only too keen to rid themselves of Portugal's troublesome African colonies. After some four centuries of Portuguese rule Angola, Mozambique and Guinea-Bissau had degenerated into little more than unpopular military postings, while placing an increasing strain on Portugal's weak economic resources. In Angola the withdrawal of the Portuguese Army was to precipitate a bloody civil war between three independence movements. Two of these — the National Front for the Liberation of Angola (FNLA), and the Union for the Total Independence of Angola (UNITA) — soon formed an uneasy alliance against the left-wing Popular

Movement for the Liberation of Angola (MPLA).

Angola enjoys a position of strategic importance in southern Africa. The eventual victors in the power struggle stood to gain control of the country's valuable sea ports and rail links, and the opportunity to exploit vast deposits of iron, uranium, titanium, gold, diamonds and oil. It was predictable that the superpowers would quickly offer 'assistance' to one movement or another. The United States opted for UNITA and the FNLA; China and North Korea also decided to arm and equip the FNLA; while Cuba and the USSR supported the MPLA, who in late 1976 achieved at least a provisional victory after a bitter and vicious war. The vanquished groups found themselves deprived of a homeland, and faced with a decidedly uneasy future.

Neighbouring South Africa was quick to realise the potential value of so many combat-experienced men; and the South African Defence Force duly despatched to Angola a senior paratroop officer, Col. Jan Breytenbach. He gathered together the ex-FNLA guerrillas, and brought them over the border into South West Africa, where they were retrained, eventually re-equipped, and formed into a battalion. Originally designated 'Bravo Group', the unit was later retitled 32 Battalion SADF; it was designed solely for clandestine cross-border operations.



Above right:

A white member of 32 Bn.; his Rhodesian camouflage field cap hints at his previous military service. He wears the battalion's camouflage uniform, and one of several slightly differing versions of the 'Chi-Com' chest pouch rig.

Right:

Two black members of 32 Bn.; in this official SADF photograph they wear the standard 'nutra brown' of the South African 'troopie', as worn by 32 Bn. to avoid blue-on-blue contact during large operations with other SADF units, e.g. 'Reindeer' in 1978 and 'Protea' in early 1981.

ORGANISATION and EQUIPMENT

A few years later, in 1980, the end of the war in Rhodesia saw an influx into South Africa of hundreds of white professional soldiers. Many were quickly signed up as regular soldiers in the SADF; and a few were given positions of command in 32 Battalion. The concept of this racially mixed force, largely made up of battle-hardened survivors of two lost wars, proved remarkably successful; and the unit soon gained the fearful respect of their enemies, who nicknamed them 'Os Terrivos' — 'The Terrible Ones'.

32 Battalion has been, and is, a highly clandestine and close-mouthed unit. Reliable information is difficult to come by; and any contemporary study must be formulated by cross-referencing what little information is released by the South African propaganda machine, and the statements provided by a minority of former personnel of the battalion who are willing to discuss their military service. What follows is as accurate a description as the author has been able to com-



pile in this way, and derives largely from interviews with men who served in 32 Bn. in the early 1980s.

By 1982 the battalion had been organised into a reconnaissance group, a mortar company, and seven rifle companies. The latter were designated 'A' to 'G' Coys., and were based close to the Angolan border at Buffalo, near Rundu, in Kavango, South West Africa. This base provided easy access into Angola, while being far enough away from curious observers in the rest of South West Africa and the Republic of South Africa. When not on operational duties the men of 32 Bn. resided at the base. African personnel lived in a type of married quarters along with their families, while white volunteers were billeted close by in hutted accommodation. A white officer or NCO could expect to spend up to six months at a time without 'home' leave. Operations involved trips into the bush lasting up to six weeks, alternating with short spells of rest at Buffalo.

The combat strength of 32 Bn. can be estimated at this time at around 900 men. This total included the rifle companies, reconnaissance group, and mortar company; the latter had six 81 mm mortars divided equally between three sections.

The reconnaissance group comprised something in the region of 60 to 70 men, and was based separately at Omauni, SWA. Operating independently, this recce group mounted foot patrols deep inside Angola, gathering intelligence on SWAPO (South West Africa People's Organisation) and FAPLA (Popular Armed Forces for the Liberation of Angola), upon which the rifle companies would subsequently act.

Depending upon the mission, the recce element would often deploy four- or five-man teams. On those occasions when they worked in larger teams the men would equip themselves with an impressive array of weapons. A 12-man patrol might

carry up to four 7.62 mm PK general purpose machine guns, four 7.62 mm Degtyarev RPD light machine guns, and four 7.62 mm Kalashnikov AK-47 or AKM assault rifles; those with AKs would also carry the American 40 mm M79 grenade launcher. If on an ambush patrol the group would also carry mines, and 40 mm RPG-7 rocket launchers.

Although an essential part of the unit, the reconnaissance group comprised only a small proportion of 32 Bn., whose main fighting strength was and is divided between the seven rifle companies.

A typical fighting company would have as CO a white officer, with a white senior NCO or NCO as company second in command; four white junior NCOs completed the main command structure. Each of these men would be responsible for a section or half-platoon of some 14 African troops (i.e. one 'stick' for a Puma troop-carrying helicopter), who were also answerable to their own black NCOs. Depending upon the operation, a company might work as a single unit, but was more usually deployed in smaller patrols of a half-platoon, a platoon, or two platoons at a time.

Above left:

A second photo of the heavily-built ex-Rhodesian soldier, here carrying an RPK fitted with a 75-round drum magazine instead of the 40-round box; partly visible, left, is an NCO carrying the M79 and its bandolier of grenades.

Left:

Two white soldiers of 32 Bn., wearing well-worn examples of the battalion's camouflage uniform and field cap. The same NCO, left, carries an AKM with a 30-round box magazine in brown bakelite, and an M79 grenade launcher, for which he carries rounds slung in a bandolier. Note radio handset clipped to the right of his chest rig. The soldier on the right carries an RPK light machine gun; note that his chest rig is of a type produced by the battalion, similar to the ubiquitous 'Chi-Com' pattern but in 32 Bn. camouflage fabric, and with the curved AK magazine pouches diverging in the middle.

A machine gunner of 32 Bn. Recce Group during Operation 'Hand-sack' — a selection exercise for former personnel of the Pathfinder Coy. of 44 Para Brigade. He apparently carries an RPD with drum magazine; note also very broad sling.



Below:

Black and white personnel of the battalion — the latter 'blackened up' with camouflage cream — pause to refill canteens from a murky water source. Both wear the unit's camouflage uniform, and issue 'Chi-Com'-style webbing: this is in quite bright green fabric. Partly visible on the kneeling man is the rear arrangement of this webbing.



When involved in a solely 32 Bn. operation the men wore their own special pattern of camouflage uniform, based upon the colonial Portuguese issue and including a field cap, jacket, lightweight shirt and trousers. (The camouflage pattern, at one time but no longer used by the South African Police, is illustrated in the accompanying artwork.) All items of clothing were devoid of manufacturers' labels, and were untraceable to any particular country. Footwear consisted of brown canvas and leather 'special op' boots. The troops were issued with a unique pattern of 'jacket webbing' or load-carrying vest, with pouches for the 30-round magazines of their Kalashnikovs; some preferred to wear 'Chi-Com'-style chest webbing rigs, or an assortment of captured kit. As in the reconnaissance group, the personnel of the fighting companies were issued with captured Communist bloc weapons. During operations, white members of the unit would 'black up' with camouflage cream so that from a distance an element of 32 Bn. was indistinguishable from an Angolan unit.

In the rare event of casualties having to be left behind during an operation, the irregular equipment and arms would enable the SADF to dismiss allegations that their people were operating on clandestine missions beyond

South West Africa's borders. Accordingly, the SADF never revealed the identities of those killed during such 'externals'; they simply ceased to exist. That the SADF were able to write off their soldiers in this way was due to the widespread use of non-South Africans on clandestine operations. Who in South Africa would ask questions when an Angolan, a Rhodesian, a Briton or an American failed to return from a bush trip? — who, apart from his comrades at Buffalo, would even know? From a command and political viewpoint it was an ideal arrangement.

DEPLOYMENT

During the early 1980s the *modus operandi* of 32 Bn. involved mainly clandestine missions inside hostile Angola. After setting up a temporary base (TB) platoons would operate a rotating shift, enabling half the men to patrol for two or three days while the other half rested at the TB. The TB would be moved around the territory as the men scoured their area of operations. A patrol could last for anything up to six weeks, with helicopters providing resupply and casualty evacuation. Air support from helicopter gunships and SAAF fixed-wing

assets would also be available in the event of a patrol running into heavy opposition.

Enemy patrols were frequently encountered, particularly at dusk, as FAPLA and 'Buffalo Bn.' elements converged simultaneously on a waterhole to replenish supplies. Water can be fairly scarce in Angola, and often the only available source for miles around consists of a murky borehole or an old Portuguese 'dam' — the latter also being the only fixed navigation points in the country. Such areas therefore offered ideal ambush sites, and had to be approached with extreme caution.

Clashes also occurred during routine patrols, or at the end of a long, exhausting follow-up operation. When asked what action one usually took upon confronting the enemy, a former NCO of 32 Bn. summed it up flatly: 'What you did was walk about the bush for six weeks; and when you walked into the gooks, who might number one, or 300, you attacked them. You might win; or you might have to run away . . .'

This same corporal was at the wrong end of an ambush in which FAPLA inflicted 23 casualties — almost half his patrol strength. That any survived the 20-minute action at all was due to the nerve and determination of the 32 Bn. patrol, who launched a desperate counter-attack and managed to force the FAPLA element to retreat, killing six of them in the process. Such incidents, however, were uncommon: firefights in the African bush, although vicious, were usually over within minutes, or even seconds.

In addition to their normal missions, 32 Bn. also took part from time to time in the larger, well-publicised operations undertaken by the SADF. That these showed the basically counter-insurgency unit capable of carrying out conventional operations is suggested by an interesting account of their part in the eastern phase of Operation 'Reindeer', on 6–10 May 1978, in *Borderstrike*

by Willem Steenkamp (Butterworth Publishers, 1983).

The objectives assigned to 32 Bn. CO Commandant Gert Nel were a number of known and suspected camps in the vicinities of Namuidi, Mamuandi and Omepepa, some 30 km north of the border 'Cutline'. By the time Cdt. Nel's four rifle companies and one mortar platoon crossed the border at 0415 hrs. on 6 May, leaving a fifth company at the tactical HQ at Elundu, 'Reindeer' was already two days old; indeed, all other SADF ground forces had already returned to South West Africa. Developments during

the past two days' fighting had led to Nel's promised air and artillery support being sharply reduced, though his objectives were unchanged.

Apparently moving by motor transport, the 32 Bn. force made contact near Minguila at about 0830; they pressed an attack under mortar fire, driving the enemy west some 4 km to Namuidi. After a night in the open the unit attacked Namuidi the next morning, then moved north-east towards Omepepa. They were obliged to laager nearby for a second night, coming under 122 mm rocket fire but suffering no casualties. On 8 May the unit was heli-

lifted forward in Pumas, attacking and securing Omepepa and half a dozen other smaller objectives. After further sweeps, the unit was lifted back to Elundu by 1600 hrs. on 10 May.

'SOUTH-AFRICANISATION'

In early 1981, in an attempt to counter unfavourable allegations about the unit's methods in the overseas press, the South African authorities officially admitted the existence of 32 Bn. for the first time. Early in 1982 the SADF began an important re-organisation of their land forces. One result of sensitivity towards the charge of employing 'mercenaries' was the disbandment of the Pathfinder Company of the SADF's 44 Para Brigade — a wholly non-South African company. A number of veterans of this sub-unit were informed that they would be going to 32 Bn.'s recce group, where, as a former member recalls:

'It was obvious from the start that we weren't wanted. They made us camp outside the camp perimeter . . . Some of the Africans had bunkers to sleep in, proper rooms — and we were outside in tents . . .' (*This comment may perhaps be felt to provide a hint as to why 32 Bn. did not at once warm to their potential recruits. Ed.*)

To add insult to injury, these professional soldiers were also required to undergo a selection course for 32 Bn., culminating in Operation 'Missing Link' — a six-week search and destroy mission in South West Africa, which resulted in a single (bloodless) contact.

'When we came back from the op. it was decided that they could do without us; so we all got sent back to "44", where we finished our time. After about another six months, probably, all the other foreigners were out — I think there was only one who stayed. It didn't take them long to get rid of us.'

The white foreign element within the SADF had become

politically embarrassing; all foreigners wishing to extend their service now had to apply for South African citizenship. By the end of 1983 most of the veterans of the Rhodesian war had completed their contracts, and command of 32 Bn. at all levels was soon taken over by South Africans. (This presumably satisfied those overseas critics of the use of 'white mercenaries' in Africa, who seem subsequently to have ignored the fact that 32 Bn. is largely composed of 'black mercenaries': arguably, a more 'racist' attitude than that of the SADF, which has at least been willing to hire any suitable volunteer, regardless of the colour of his skin.)

That the 'Buffalo Battalion's' reputation is still high among the South African military is indicated by two later reports. On 27 August 1985 the then-chief of the South African Army, Lt. Gen. J. J. Geldenhuys, officially presented 32 Bn. with its Unit Colour — the first occasion on which a unit had received its colour in the Operational Area. A highlight of the parade was the commissioning of nine black officers. In July 1986, in the SADF magazine *Paratus*, the battalion was described as having 'the best fighting record in the SA Army since World War Two'.

Left:

A good view of a member of the Recce Group. Note the 'Bergen', packed for several weeks in the bush. The SADF issue lightweight rucksack is made of nylon, fitted to a light metal frame, similar to many civilian models. During a firefight these packs could well provide the only cover available in a featureless landscape. He wears nylon chest webbing and SADF issue belt order, and carries an AK with a bakelite magazine. Headbands made from cut-down issue netting scarves were popular. (All photos except that credited to SADF are via the author.)





Ron Volstad's reconstructions show: (1) NCO, 32 Bn. SADF; Angolan border, early 1980s. White members of the unit usually 'black up' with heavy applications of camouflage cream when on operations. The field cap illustrated, reminiscent of French and Portuguese designs, has a 'two-lobed' neck flap, tucked up out of sight here. The cap, shirt and trousers are all made of a camouflage material now peculiar to 32 Bn. — a 'disrupted leaf' pattern in green and reddish brown on a pale drab background. The shirt has two unpleated chest pockets with straight, button-through flaps. The trousers have a large, box-pleated cargo pocket on the outside of the left thigh only.

This NCO wears a load-carrying vest. The front and upper back are made of nylon mesh; there are two large front and two slightly smaller side pouches of drab web material, which extends right round to the rear to form a single large pouch across the lower back. Hidden behind him is a pouch for the A-76 radio, slung from a narrow web waist belt; and he also carries a Chinese canteen on a web sling. His weapons are an AKM with a 30-round bakelite magazine; and an M79 grenade-launcher — a rare instance of Western weapons being used by this unit — with its grenades in a bandolier with snap-fastened pockets.

(2) Trooper, 32 Bn. SADF Reconnaissance Group; Angolan border, early 1980s.

He wears one of a number of slightly differing 'Chi-Com'-style chest pouch rigs seen among South African special forces. In this case it is of green fabric, the three large front pouches and the two smaller ones on each side being closed by concealed velcro fastenings. The suspenders have broad shoulder sections; they narrow, to cross below the shoulders at the rear, engaging with the upper rear corners of the rearmost pouches; a narrow waist strap connects the lower corners of the rearmost pouches across the back. Web belts usually support a number of SADF plastic canteens, and any one of a variety of Eastern bloc pouches — in this case, to accommodate 75-round drum magazines for the RPK light machine gun, which is carried on a very broad sling, padded and taped for comfort. When other units began copying 32 Bn.'s brown 'special ops' boots, the unit perversely switched to black, but in the bush the colour is invisible anyway.

(3) Candidate officer, 32 Bn. SADF, 1984. The unit's unique beret, made in the same camouflage material as the combat uniform, is worn with the battalion's silver badge (see photo) above the SADF infantry's branch-of-service 'candy bar' in enamelled metal: green, yellow and black. The battalion's arm shield (see photo) is worn on a slip-on shoulder strap tab. Berets and badges are strictly 'rear area' items.

MI

Two Hussars

(1) Charles Wood, Germany, 1813

JOHN MOLLO

This article and its sequel in our next issue represent a remarkable coincidence. Within weeks of one another two respected researchers, working independently and quite unknown to one another, submitted to 'MI' articles describing original detective work to which each had been led by chance encounters with two unrelated surviving relics of British hussar officers of the Napoleonic period. The subjects proved to have been two young subalterns of the 18th Hussars who, alone and far from their regiment, had actually served stirrup to stirrup on detached service with a German army in 1813. In this first article John Mollo describes his findings in the matter of a previously unrecorded British Staff uniform.

Some years ago a portrait miniature of a British hussar officer wearing the Waterloo Medal and the Prussian Order of Military Merit — the so-called *Pour le Merite* — appeared in a London saleroom. The image of a young British officer wearing a much-coveted Prussian decoration was intriguing, to say the least; and some research seemed to be called for.

The sitter's uniform was that of the 10th Hussars; and sure enough a captain in that regiment, Charles Wood, had indeed been permitted by Royal Licence of 1 March 1815 to accept and wear the Prussian Order of Military Merit 'in testimony of the approbation of the King of Prussia, of the distinguished Military services rendered by him to the common cause, during the last campaign'. That the same officer served with the 10th Hussars during the Waterloo campaign, and was therefore eligible to receive the Waterloo Medal, seemed to clinch the identity of the miniature.

In the same sale, however, but not in the same lot and not acknowledged as being associated with it in any way, was a *papiermâché* snuff box with a

circular lid painted with the portrait of a young hussar officer in a rather curious uniform. I acquired this box; and on opening my new purchase found inside two black wax mourning seals (one bearing the arms of the Marquis of Londonderry, the other apparently belonging to the Marquis of Worcester); and a small piece of paper with the following handwritten inscription, apparently taken from a journal:

'Berlin 21 August 1813

I set for three hours for my picture on one of those painted snuff boxes before I left Berlin as ADC to a General of Hussars which I intend to send to my Father. I do not know what sort of thing it will be —

Charles Wood'

Here was further confirmation that the miniature and the snuff box, split up in the saleroom, were indeed from the same source.

The snuff box itself is made of black lacquered *papiermâché*, and measures 92 mm in diameter. The sitter is wearing a brown cylindrical fur busby with a light blue cloth bag falling to the right side; a small white-over-red plume in a gilt metal socket; gilt metal chinscales with lion's head bosses; and plaited



Berlin snuff box (actual size), August 1813, bearing on the lid a portrait of Capt. Charles Wood, 18th Hussars. (Author's collection)

Aide-de-camp to Sir Charles Stewart seen at Landeck, 22 August 1813; almost certainly Thomas Noel Harris, 18th Hussars. (Painted by the author after a sketch by Richard Knötel)



gold cap lines ending in flounders and tassels. His dark blue hussar jacket has a scarlet collar edged with two rows of gold Russia braid and with a gold-embroidered 'Staff loop' on each side; the front of the jacket is trimmed with gold buttons and braid in the usual hussar fashion. His scarlet pelisse, trimmed with light grey fur and gold hussar braiding, has two unusual features: the use of gold toggles instead of buttons, and the two vertical lines of what looks like gold embroidery. The pouch belt is gold lace on blue cloth. A black stock, white collar points, a white waistcoat and shirt frill complete this elegant and doubtless expensive outfit.

The interesting thing is that we have only Charles Wood's word for it that this was the uniform of an 'ADC to a General Officer of Hussars', as apart from the busby, which has the light blue bag of the 18th Hussars, the rest of the uniform does not seem to have been recorded anywhere else.

Handwritten note found inside the Charles Wood snuff box, being apparently cut or copied from a page of a journal.

MISSION TO GERMANY

One is therefore led to ask, who was Charles Wood? Why was he in Berlin in August 1813, dressed in an apparently unofficial uniform? And what were the 'distinguished Military services' which he rendered to the King of Prussia, which earned him that monarch's 'approbation' and the award of the *Pour le Merite*?

Charles Wood was the sixth son of Thomas Wood of Littleton, and was commissioned into the 32nd Regiment as ensign on 31 August 1809. He became a lieutenant in the 52nd on 7 March 1810, and a captain in the 68th on 17 September 1812. On 29 June 1813 he transferred to the 18th Hussars. On 12 November 1814 he was moved, still in the rank of captain, from the 18th to the 10th Hussars, when the officers of the former regiment were dispersed throughout the cavalry after the failure of their attempt to convict their commanding officer, Col. Quentin, of cowardice. Promoted major on 16 March 1815, Charles Wood fought with the 10th Hussars at Waterloo; and retired on half-pay in 1821.

Early in 1813 he was appointed to the staff of Maj. Gen. Sir Charles Stewart, later 3rd Marquis of Londonderry, as an aide-de-camp. In April 1813 Stewart was appointed British Minister to the Court of Berlin 'specially charged with the military superintendence' of the Prussian, Swedish, and Hanoverian armies, together with an auxiliary Russian corps, which were about to begin operations from the southern shores of the Baltic under the command of the Prince Royal of Sweden — the former French Marshal Bernadotte. Stewart's mission was essentially diplomatic, and he took with him a large personal staff which included two ADCs: Charles Wood, and a brother-

officer of the 18th Hussars, Thomas Noel Harris.

The general's mission involved a good deal of travelling (mostly in a carriage, with his King's German Legion Hussar orderly on the box) between Bernadotte's armies in the north, and Blücher's armies in the south, on the borders of modern Czechoslovakia. Tedious days of negotiation were interspersed with periods of relaxation at the Headquarters of the Allied Sovereigns, where there was a constant round of reviews, dinners, and enjoyable diversions.

All the same, Stewart and his staff managed to be well to the fore at most of the major engagements of the campaign. They were present at Lützen and Bautzen, and took part in Blücher's brilliant cavalry stroke at Haynau on 26 May 1813. During the unsuccessful attempt on the walls of Dresden on 26 August Stewart and one of his ADCs found themselves caught up in the French sortie, and only escaped by dashing through the mêlée in the failing light. At Kulm three days later Stewart received 'a severe wound in the thigh by the explosion of a shell shortly after the commencement of the action'.

Stewart was nevertheless sufficiently recovered by the battle of Leipzig (16–19 October) to take command of Blücher's reserve cavalry, and to capture a French battery at the head of the Brandenburg Hussars. Afterwards he paid tribute to 'the gallantry displayed and the efficient

assistance' received from his two aides. In 1814, during the closing battles of the Allied advance on Paris, Thomas Noel Harris was up front with a Cossack patrol when he 'discovered' a large French column, on which he was able to direct Blücher's troops. For these and other services Sir Charles Stewart was awarded the Swedish Order of the Sword, the Russian Order of St. George (4th Class), and the Prussian Orders of the Black Eagle and the Red Eagle. Charles Wood received the *Pour le Merite*, as did Thomas Noel Harris, who was also awarded the Russian Orders of St. Anne and St. Vladimir.

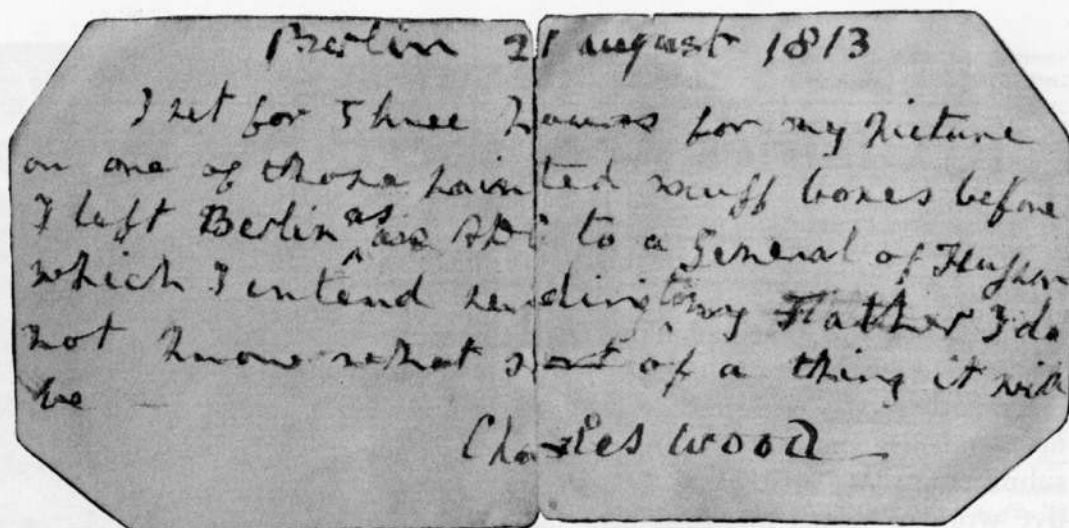
Sir Charles Stewart, at the age of 21 the lieutenant-colonel of the 18th Light Dragoons during the Dutch campaign of 1799, and later a veteran of the Peninsula who held both a hussar command and a staff appointment, was by nature a *beau sabreur*. Wellington, mindful of Stewart's defective sight and hearing — the results of a wound sustained in a 'cavalry affair' near Donauworth in 1796 — was obliged to frustrate Sir Charles's hunger for an active cavalry command. But although his mission to Germany could in no way be classed as such a command, Stewart clearly considered himself entitled to wear the elaborate uniform established for general officers of hussars. He had himself painted in this dress by Lawrence some time after 1 February 1813, when he was made a KB, and before his departure for Germany.

That he had it with him on the Continent is confirmed by his report of a theft from his rooms in Paris in 1814, which specifically mentions the loss of his hussar jacket and his pelisse to which were attached his stars and foreign orders, some of them set in diamonds.

UNIFORM FOR HUSSAR GENERALS AND ADCs

The uniform for general officers of hussars seems to have evolved unofficially, probably at the instigation of the Duke of Cumberland, colonel of the 15th Hussars and a great devotee of all things Prussian, when the first hussar brigade was assembled at Ipswich in 1808. Lord Paget, colonel of the 7th Hussars and commander of the Hussar Brigade, seems to have followed suit, as there are contemporary drawings of each of them in such uniforms.

During the Corunna campaign, 1808–09, Paget was in overall command of the cavalry, and the Hussar Brigade was given to Sir John Slade — who was not a hussar at all, but came from the Royal Dragoons. Clearly Slade had not bothered to equip himself in hussar finery (though the story that the Prince of Wales, watching the hussars departing from Portsmouth, pressed his own hussar jacket and pelisse on Slade is apparently apocryphal). A painting by Ströhling at York House



of an officer in the uniform of a general officer of hussars is believed to depict Slade, probably painted on his return from Spain in 1809.

The earliest printed dress regulations covering generals, dated 23 December 1811, describe the hussar generals' uniform unhelpfully as 'the uniform which is established for them . . .'. As such, it consisted of a brown fur busby with scarlet bag, white-over-red plume, and gold lines; scarlet jacket with blue facings and gold braid and lace; blue pelisse with grey fur and gold braid and lace; and either white breeches and black boots or, for dress occasions, scarlet pantaloons and yellow boots. Details of ornamentation seem to have varied, but seem generally to have been in line with that adopted by the wearer's original regiment. The sabretache and pouch were scarlet with gold lace and embroidery, usually bearing a crown and crossed sword and baton, the sabretache having in addition a double reversed 'GR' cypher.

But if generals of hussars hastened to deck themselves out in special finery, what of their staffs? Judging by the groups of officers painted by Robert Dighton in 1808, the ADCs of the Hussar Brigade wore the normal dress of that appointment: namely, a cocked hat with white-over-red plume; a long scarlet coat with blue collar and cuffs, decorated with embroidered 'Staff loops' in gold for dress wear and with worked holes in undress; crimson sash, white breeches and black hussar boots. The 1811 regulations state that when ADCs were serving with cavalry they were to change the single gold epaulette on the left shoulder for an aiguillette on the right. In 1814 this was changed, so that ADCs to general officers commanding a force abroad now wore two gold epaulettes; and other ADCs one epaulette only, on the left when serving with cavalry, on the right when with infantry. Nowhere is there any mention of a special

dress for the staffs of general officers of hussars (apart from a vague reference to the staff of Sir Stapleton Cotton wearing hussar dress in 1813). Until, that is, we come to Stewart's mission to Germany in 1813 . . .

AN UNPUBLISHED KNÖTEL SKETCH

Many years ago the late C. C. P. Lawson was sent a small sketch by Richard Knötel; it was obviously based on something he had seen in Germany, but unfortunately any notes which may have accompanied it have not, to my knowledge, survived. However, it shows a British staff officer wearing a red undress coat of the pattern established for ADCs, with a single gold aiguillette on the right shoulder. This is what one would expect; but there are two unusual features. He wears a dark blue 'pork pie' forage cap with a silver lace band, as worn by cavalry officers; and a crimson and gold hussar barrel sash. The drawing is dated 'Landeck, 22 August 1813'.

Clearly, this officer must be one of Stewart's two aides

wearing his 18th Hussars forage cap and barrel sash in conjunction with normal ADC's dress. On 16 August 1813 Sir Charles is known to have moved from the Prussian headquarters at Landeck to Prague; so Landeck, which I confess to being unable to discover on a modern map, cannot be more than a day's ride — 20 to 30 miles — from Prague. Returning to the snuff box, we recall that Charles Wood was in Berlin on 21 August; it is thus impossible for him to have been sketched at Landeck only a day later, and the Knötel drawing must therefore show Thomas Harris.

We now have evidence that one or both of these two young officers had both the normal uniform for ADCs as laid down in the 1811 regulations, though worn with hussar regimental forage cap and sash; and also a dress uniform of a totally unrecorded pattern, depicted in the snuff box portrait of Charles Wood as worn with the regimental fur cap of the 18th Hussars. The only remaining question is whether the dress uniform had been established by

custom for some years; or whether it was a *tenue de fantaisie*, provided at the instigation and perhaps at the expense of Sir Charles Stewart so that his staff should not let him down in the glittering surroundings of the Allied headquarters?

That this uniform was at least common to both ADCs is confirmed by an article in the Spring 1987 number of *JSAHR* by D. H. Tomback, on a presentation sword given to Harris by the so-far unidentified Edward Solly, 'In commemoration of their fellowship at the memorable battle of Leipzig of the 18th and 19th October 1813'. Mr. Tomback includes two black-and-white portraits of Harris apparently taken from his memoirs, published privately in 1890. In one of these the pose and uniform are so similar to the portrait of Charles Wood that one is led to the tantalising conclusion that both Wood and Harris patronised the same Berlin snuff box manufacturer; and that somewhere a second box may still exist. **[MI]**

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I am indebted to Mr. W. Y. Carman for drawing my attention to his interesting article on General Officers of Hussars in *Army and Navy Modelworld*, May 1986.

To be continued: Part 2 of this article will describe in more detail the career of Thomas Noel Harris, and will be illustrated with specially commissioned colour photographs of a surviving coat worn by him when wounded at Waterloo.

Maj. Gen. Sir Charles Stewart, in the uniform of a general officer of hussars, painted by Sir Thomas Lawrence at some time after 1 February 1813, when Stewart was made KB, and before his departure for Germany in April that year. (National Army Museum)



LETTERS

We will be glad to publish readers' letters which advance the information given in our articles; and to pass on to contributors queries more suitably dealt with by private correspondence. We reserve the right to select, for reasons of space, only the most relevant passages for publication. Please address letters to our editorial box number, given on p. 3, and mark envelope 'Letters'.

Argentine commandos

I read with interest Eduardo Cabral's article in the October issue of your magazine ('Argentine Army Commandos in the Falklands'; 'MI' No.3). I noted some differences in his account and the work of José Teófilo Goyret, *Incursión de los comandos, Cuadernos, Argentina en la Guerra de Malvinas* (Buenos Aires, 2 Sept. 1983, Editorial Clio).

According to Goyret, quoting an unnamed first lieutenant, the patrol surprised at Top Malo House consisted of 13 men: 10 commandos, two cavalry NCOs with Blowpipe missiles, and a medic. (Possibly he did not count the captain himself.) He described the commandos, who were newly organised, as excited at the prospect of action... This lieutenant believed that 1/602 was compromised by persistent unsuccessful efforts to radio to headquarters at Port Stanley. (Argentine radios were either very poorly maintained, or the victims of effective British jamming.) No helicopters were sent for the commandos, so they set out overland, but had to wade an icy, waist-deep stream. The commander made a snap decision to get his men into Top Malo House rather than continue through a snowstorm.

The Argentines moved into the narrow, two-storey wooden building. The heavy weapons were posted at the windows, and a watch was established. Since they had an excellent 360° view of the surrounding terrain, no external security was set up. Next morning they heard helicopters, but thought they were friendly until the lieutenant on guard noticed they lacked the Argentinian yellow recognition band. He shouted 'Here they come!', and opened up with his machine gun. Seconds later the house exploded.

The RM Arctic & Mountain Warfare Cadre, led by Capt. Rob Boswell, stormed the house in what the Argentine lieutenant referred to as 'a text-book attack'. The Argentines fled the house and put up a good fight, but were surrounded and had to surrender. The informant took an M-16 round through the thigh, but fought until he passed out. He recalled that afterwards the British treated him well; and he heard the British commander, evidently overcome by the temptation to be a teacher still, utter the words 'Never in a house!' to the captured Argentinians.

There are some other minor differences in the accounts. Goyret claims commando actions against British positions on Mt. Wall and on Wireless Ridge, carried out by a

mixed force from 601 and 602 Cos. led in person by Maj. Aldo Rico⁽²⁾, CO of 602. (Incidentally, the commander of 601 was Maj. Mario Luis Castagneto.) Also, the 300 Weatherby Magnum rifle is listed among the weapons used by Argentine commandos.

The label shown on p.22 suggests that the 'Army' camouflage clothing examined was in fact from the Marine Corps or Navy since 'ARA' stands for 'Armada (fleet) de la Republica Argentina'.

If any of your readers would be interested in corresponding about the war, I would be happy to share whatever I know.

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¹In April 1987 a ring-leader in the mutinies which appear to have forced the Alfonsín government to compromise over the judicial pursuit of personnel accused of atrocities against Argentine citizens: Ed.

Military Prints

Philip Haythornwaite ('Interpreting Napoleonic Prints' 'MI' No. 6) mentions the Ogilby Trust 'Index to British Military Costume Prints...' with the comment that there are no comparable catalogues for European prints. The following list gives the (admittedly few) catalogues that I have found most useful. Although these books are quite rare, they do form the basis for research:

General information
René Colas, *Bibliographie générale du Costume et de la Mode* (Paris, 1933); Hiler, *Bibliography of Costume* (New York, 1939, 1967); Lipperheide, *Katalog der Freiherrlich von Lipperheidschen kostumbibliothek* (Berlin,

1896-1905, reprint 1965).

French Army

Guy Glasser, *Catalogue des principales suites de costume militaire* (Paris, 1900) lists virtually every uniform print concerning the French Army, and list prints of foreign armies published in France; much information is provided, including some details of variants. Camille Sauzey, *Iconographie du Costume Militaire de la Revolution et de l'Empire* (Paris, 1901) gives a regiment-by-regiment analysis of coloured prints. A further two volumes by Sauzey continue the analysis up to the 2nd Republic and Napoleon III.

Swiss Army

Felix Keller, *Iconographie du costume militaire suisse et suisse au service étranger* (Paris, 1938).

Austrian Army

G.de Ridder, *Catalogue et description bibliographique... sur les costumes militaires: Autriche Hongroie* (Paris, 1928).

The biographies of individual military artists often provide lists of prints, e.g. M.H. Roujon, *Horace Vernet*; H. Giacomelli, *Raffet, son oeuvre lithographique* (1862); P.A. Lesmoine, *Eugene Lami* (1912); and La Comb, *Charlet: sa vie, ses lettres* (1856).

Sale and auction catalogues often provide much information on different states of prints, the more complete collections forming reference works in their own right: e.g. Glasser (1910-11), Balsan (1909), Millot (1904), and Charles Delacre (1962).

There must be other listings of print series for other armies: it would be interesting to learn of them.

Andrew Mackay
London N1

We would be happy to print any similar information which readers can provide; please write to 'Letters' at the usual address. We imagine that German prints would be of particular interest.

Grenade vests, 1914-18

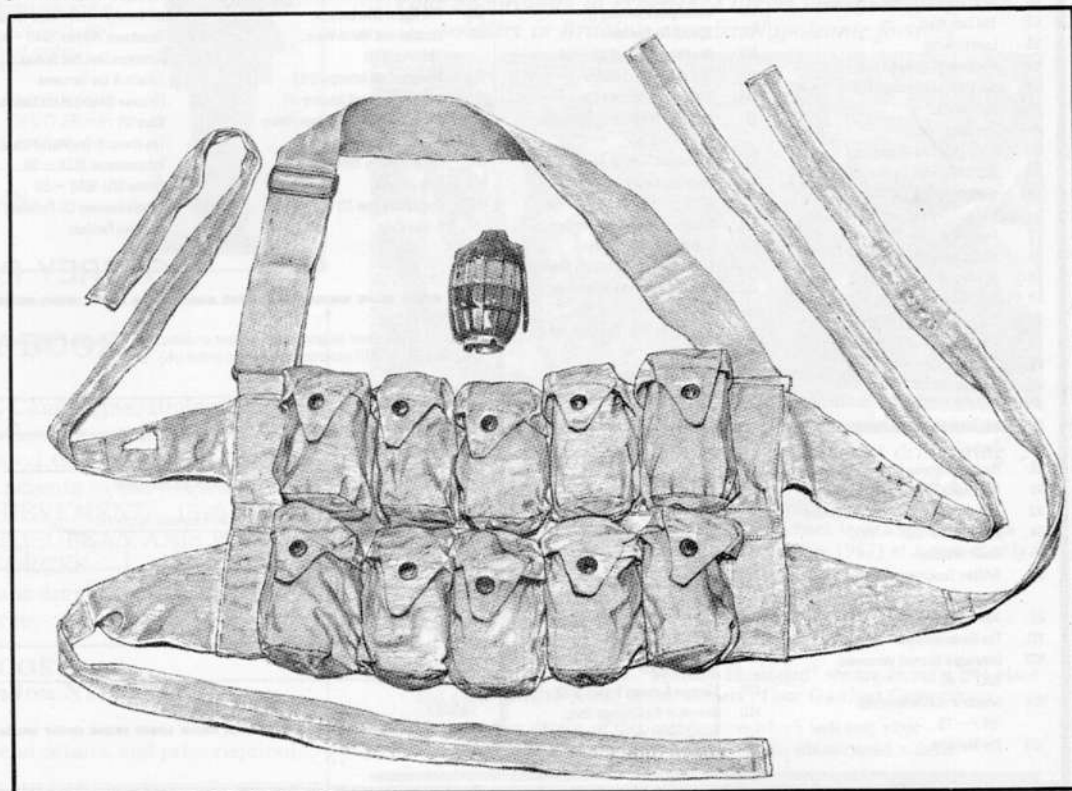
Following Stephen Bull's article in 'MI' No.7, may I offer some additional information? The accompanying photos show an American grenade vest in my collection. Apparently based on earlier British models, it follows them in most design features, differing only in the provision of an extra grenade pocket in the upper row, giving a total of eleven. It is made in the tan-coloured cotton canvas usually seen in US equipment of the day, albeit of a slightly lighter weight. Press studs and buckle are conventional, of blackened brass. The length of the halter or neck-strap seems to indicate that it could also be adjusted to fit diagonally across the chest and shoulder, with the pouches around the side and the tie-tapes fastening round the waist and hips. The example illustrated was made by 'C.P. & G. INC.' in May 1918.

I do not know the extent to which these vests were issued before the end of the Great War; the fact that they are relatively common on the militia market (selling in Britain for only £10 to £15) suggests that large numbers remained unissued. Further details of these ('MI?') vests would be welcome.

Paul Hannon
King's Langley
Herts

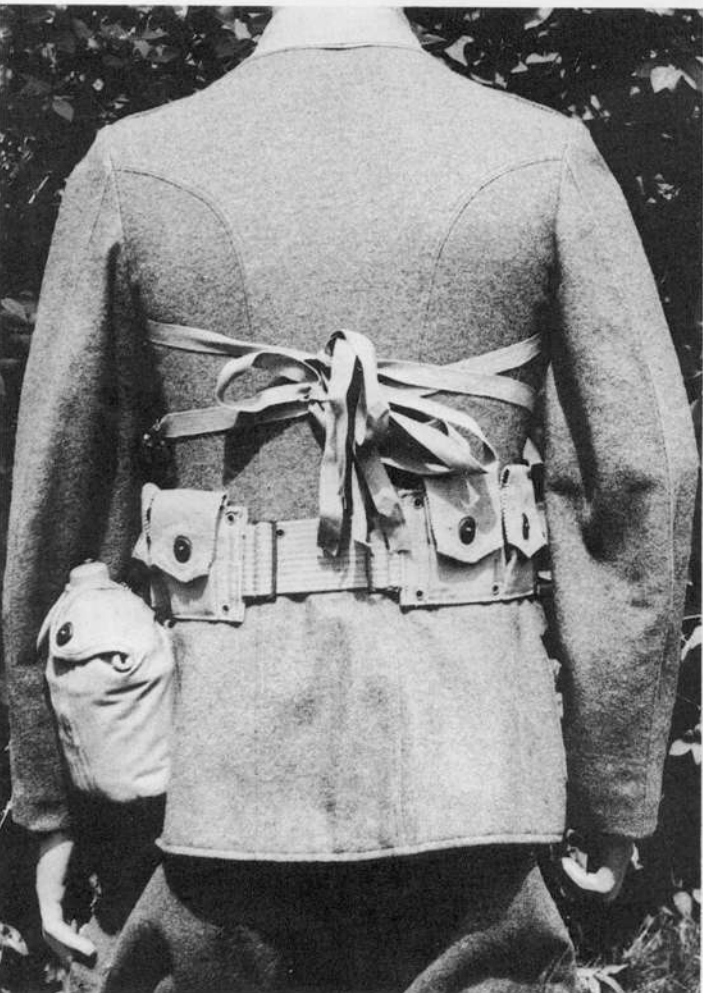
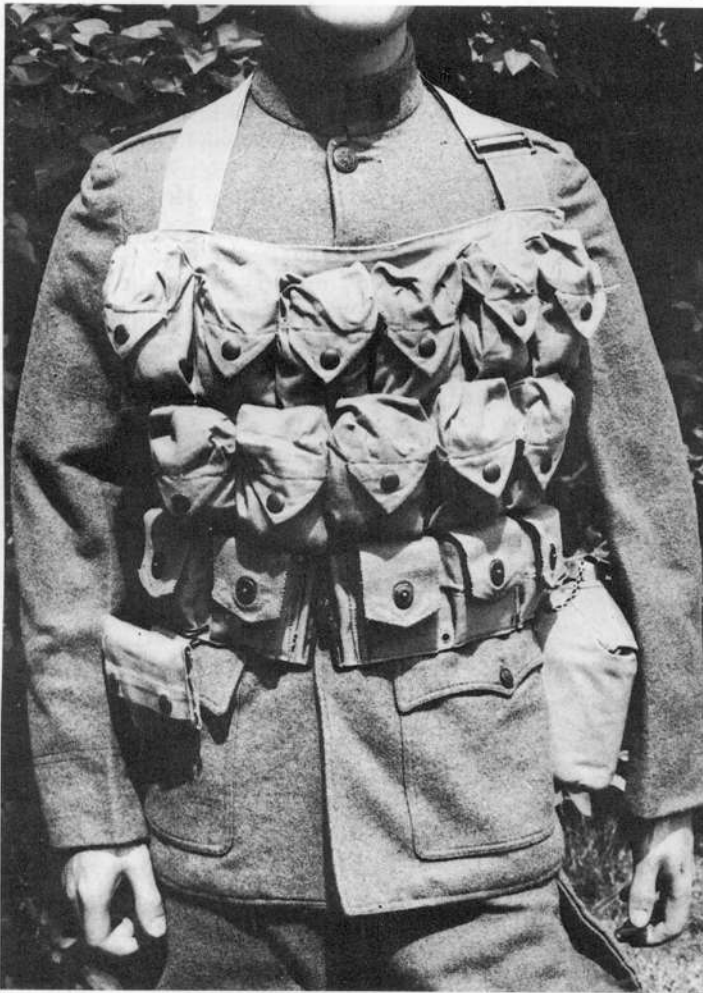
Opposite: American eleven-pocket grenade vest. (Paul Hannon)

Below: For comparison: British ten-pocket grenade vest, drawn after photograph of surviving example by Richard Hook.



Sir Evelyn Wood VC, GCB, GCMG

MICHAEL BARTHORP
Paintings by PIERRE TURNER



Evelyn Wood summed up his career in the title of his autobiography: *From Midshipman to Field Marshal*. In a service life spanning 57 years this notable Victorian soldier also found time to qualify as a barrister, to write and edit numerous books and articles, and to endure frequent ill-health — sometimes real, sometimes mere hypochondria.

Born a vicar's son in Essex in 1838, Wood was educated at Marlborough College; but left after two years to enter the Royal Navy as a cadet, aged 14. In 1854, now a 16-year-old midshipman, he went ashore in the Crimea with the Naval Brigade, and soon attracted the attention of Capt. Peel RN by his courage under fire. In his autobiography Wood was to write: 'Throughout my service the first shot in every action passing near me has been acutely felt, unless I had some duty on hand at the moment. The sense of duty preoccupies a man.' He served ashore continuously, either in the batteries or as Peel's ADC, until the disastrous assault on the Redan on 18 June 1855. Despite suffering from fever he insisted on accompanying Peel's ladder parties, most of whom were killed. Hit in the hand, he nevertheless reached the Russian abattis — only to be badly wounded in the arm. He was subsequently invalided home.

A recommendation for the Victoria Cross proved unsuccessful; but his bravery won him a cornetcy in the 13th Light Dragoons, to which he was gazetted on 7 September 1855. When the Indian Mutiny broke out in 1857 he

exchanged, as a lieutenant, into the 17th Lancers, then under orders for India.

Throughout 1858–59 he served, first with the 17th and then with Indian cavalry, in the Central Indian campaign and the subsequent mopping-up operations, earning a reputation as 'an officer of indomitable energy and great daring'. The VC he had earlier been denied was now awarded: first, for attacking a group of rebels almost single-handed at Sindwaho on 19 October 1858; and second, for surprising 80 rebels by night to rescue a loyal Indian landowner, when accompanied by only 12 Indian soldiers. By the time of the second incident he had his first independent command, a regiment of Beatson's Irregular Horse, though still only a lieutenant in the British Army. In 1860, after a disagreement with a Political Officer and in poor health, he resigned his command and returned to England.

He graduated from the Staff College and transferred to the infantry, serving with the 73rd and 17th Regiments, but mostly on the Staff. In 1871 he purchased his majority in the 90th Light Infantry. Two years later he was selected by Sir Garnet Wolseley to raise a regiment of West Africans for his Ashanti campaign. Constantly engaged during the advance to Kumasi, he was again wounded, mentioned in despatches five times, and at the end of the campaign was awarded the CB, a brevet-colonelcy, and a prominent place henceforth in Wolseley's famous 'Ring'.

THE ZULU WAR

Probably Wood's most distinguished campaign was the Zulu War of 1879. Having gone out to South Africa in 1878 with the 90th, he had won Lord Chelmsford's praise for his 'marked ability, indefatigable exertions and personal influence' during the Ninth Kaffir War. When the invasion of Zululand was being organised he was thus a natural choice for the command of No. 4, or Northern Column, composed of his own 90th, the 13th Light Infantry, and the Colonial Mounted Volunteers led by his friend, and fellow Wolseley protégé, Redvers Buller.

Forced to remain on the defensive after the early disaster of Isandlwana, he advanced in March to divert attention from Chelmsford's relief of Eshowe; and inflicted heavy losses on the Zulus at Hlobane and Kambula, after which the enemy lost much of their will to fight. At Hlobane, though under heavy fire and with Zulus but a few hundred yards away, Wood insisted on a proper burial service for the bodies of two officers; he was helped only by 'one of the bravest men in the Army', his orderly Bugler Walkinshaw; by Lt. Lysons (awarded the VC in this action); and by the eight mounted infantrymen of the 90th who were Wood's permanent escort.

In the second invasion of Zululand Wood's 'Flying Column' led the advance to Ulundi, and held the right side of the square in Chelmsford's final victory. Chelmsford reported that Wood, 'although suffering at times severely in bodily health, has never spared himself, but has laboured incessantly

night and day to overcome the innumerable difficulties'. On his way to embark for home Wood entertained to dinner Walkinshaw and the men of his escort — unusual in those days of greater social reserve between classes, but typical of his unfailing respect for the ordinary soldier, whose worth he often felt was inadequately recognised, and which he did all he could to publicise.

Now a brigadier-general and a KCB, Sir Evelyn returned to South Africa in 1881 for the ill-fated Transvaal War as second-in-command to another friend, and in fact his junior by a single place in the Army List — Sir George Colley. Had Wood been promoted major-general after the Zulu War, as Wolseley had recommended, Colley's job might have been his, and the course of the war rather different. As it was, after Colley's defeat and death at Majuba, Wood was consigned by the Govern-

ment to the ignominious task of negotiating peace with the victorious Boers.

In 1882, now a major-general and GCMG, he was appointed to command the 4th Brigade of Wolseley's expeditionary force against Arabi Pasha in Egypt. Based on Alexandria, Wood had the task of distracting the Egyptians while the main force attacked westwards from the Suez Canal. After the campaign's successful conclusion at Tel-el-Kebir, Wood was appointed to organise a new Egyptian Army. The foundations he laid over the next two and a quarter years proved their solidity in that army's performance in Kitchener's later reconquest of the Sudan.

In 1884 Wolseley asked him to take on the additional responsibility of the Lines of Communication for his Gordon Relief Expedition and later, after the fall of Khartoum, to act as Chief of Staff in place of Buller. Throughout the campaign Wood's health had been more

than usually bad, and it took him a year to recover.

He continued to rise in his profession, commanding the major military centres, first at Colchester and later at Aldershot. Here he devoted close attention to training, rifle shooting, mounted infantry (which he had advocated since 1874), many administrative reforms, and the improvement of the Auxiliary Forces. Thereafter he held the high offices of Quarter-master-General and Adjutant-General; and ended his active career as General Commanding 2nd Army Corps/Southern Command in 1901-04, being promoted field-marshal in 1903. From 1907 until his death he was Colonel of The Blues, then one of the most prestigious colonelcies in the Army.

Wolseley, while acknowledging his military qualities, considered Wood vain and self-seeking (not unlike Wolseley himself. . .); and certainly others found him less than modest. But he was



Evelyn Wood, seated centre, with officers of the Flying Column in the Zulu War. Except for the glengarry his uniform is the same as shown in our colour plate. Lt. Lysons, 90th, who won the VC at Hlobane, sits at Wood's feet. Behind Lysons is Lord William Beresford, who won the VC at Ulundi. (Africana Museum, Johannesburg)

also courageous, stoical under physical suffering, humorous, concerned for his subordinates, and immensely industrious. Though constantly eager for active service he never had the opportunity to handle much more than a brigade in action; but he proved himself to be a thoughtful, progressive and highly combative soldier. He was much respected by those he commanded and, as a man, was regarded as 'a most kindly, courteous friend'. Despite his illnesses and injuries, he lived to the age of 81, dying in 1919. **MI**

Sources:

- A. L'Estrange, *Major-General Sir H. E. Wood VC* (Illustrated Naval and Military Magazine, 1884)
 Donald Morris, *The Washing of the Spears* (Hutchinson, 1966)
 J. Paine, *The Centenary of Sir Evelyn Wood VC* (Cavalry Journal, No. 108, 1938)
 Adrian Preston (ed.), *In Relief of Gordon: Wolseley's Journals 1884-85* (Hutchinson, 1967)
 Evelyn Wood, *From Midshipman to Field-Marshal* (2 vols., Methuen, 1906)

Above right:

Sir Evelyn, aged 42, in the scarlet tunic with buff facings and blue trousers of a colonel in the 90th Light Infantry. Below his VC, campaign medals, Legion of Honour and Turkish Medjidie (5th Class) is the Star of the KCB, awarded after the Zulu War) its Badge is around his neck. The gold-striped crimson sash, gold-laced waistbelt and sword slings, gold lace stripes on the trousers, and the wearing of his Orders all suggest that he is in levée dress. Just visible beside his knee is his white foreign service helmet with 90th star-plate. (National Army Museum)

Right:

Aged 63, as Adjutant-General to the Forces in 1901, Sir Evelyn wears general officer's full dress of scarlet tunic with gold-embroidered blue collar and cuffs, gold aiguillette, crimson-striped gold waist sash, blue trousers with gold oakleaf lace, and undress forage cap: blue with scarlet band and gold-embroidered peak. Below his medals, now increased by the Egyptian Medal 1882-89 and the Khedive's Bronze Star, he wears the Stars of the GCB (nearest buttons), GCMG, and, below, the Order of the Medjidie (1st Class). From his shoulders hangs the Collar and Badge of the GCB. (National Army Museum)

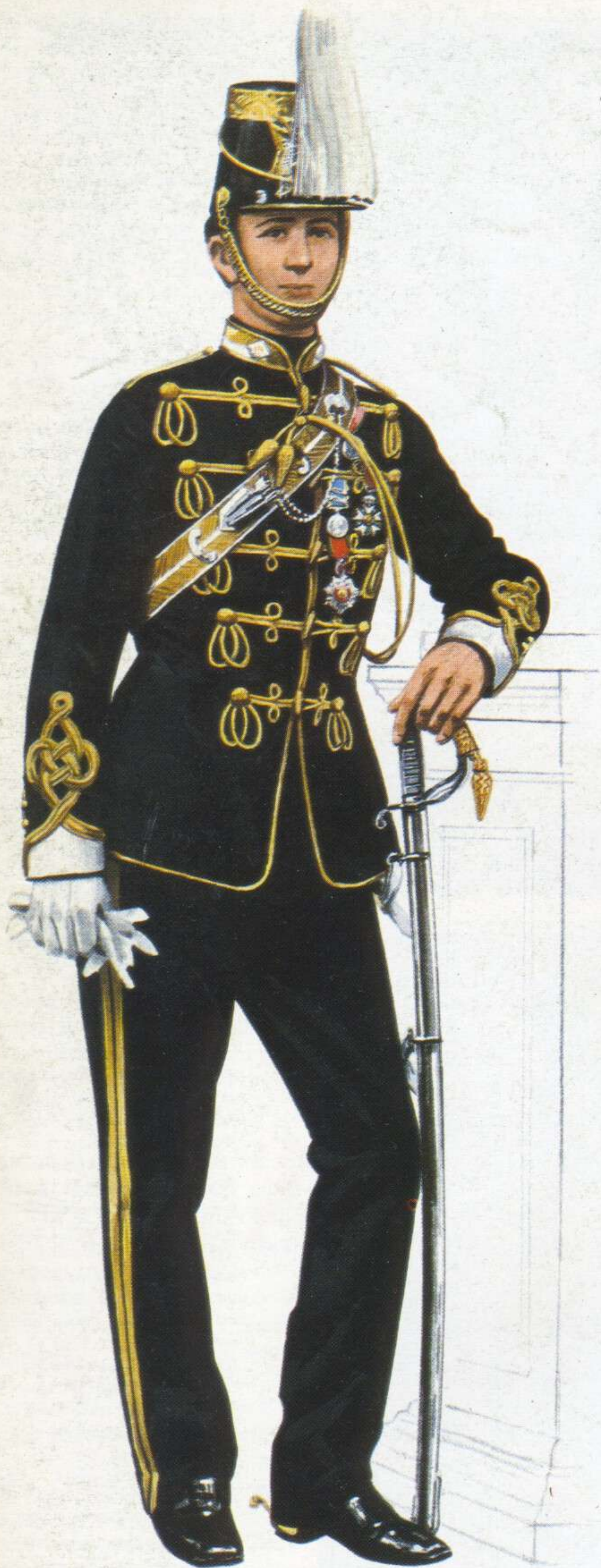


Pierre Turner's reconstructions on the rear cover show (top): The 17-year-old Wood in his first Army uniform as cornet in the 13th Light Dragoons, according to the 1855 Dress Regulations. The velvet-covered shako was 5¼ in. high in front, 9¾ in. at the back, with patent leather sunk top, base band, and gold-embroidered peak projecting nearly horizontally for 2¼ inches. The gilt chin-chain had rose ornaments. Below the 1½-in. gold oakleaf lace top band, at the rear, was a gilt lion's head with ring through which passed cap lines of gold gimp and orris cord with olivet ends. The gilt and silver Maltese Cross had 'XIII' in the centre, surrounded by a garter ensigned VIRET IN AETERNUM, LIGHT DRAGOONS on top and bottom of the cross, the battle honours on its outer edges. The plume was horsehair in a gilt socket.

The blue tunic fastened with five loops and olivets, and the 13th's buff facings were customarily whitened. A cornet's collar had gold lace round the upper side only, within gold cord edging, and a star at either end. The cuffs had a gold cord knot edged with braid. The two back seams were covered by gold cord forming three 'eyes' at the top and passing under a netted button at the waist, below which the cord was doubled, terminating in a knot at the bottom of the skirt. Wood's Crimean decorations, from top, are the Turkish Medal, British Medal and Knight of the Legion of Honour (French), and the Medjidie 5th Class (Turkish). The gold-laced pouch-belt suspended a black leather pouch with solid silver flap, 7½ by 2¼ in., engraved round the edges and with a gilt crowned 'VR' in the centre. The sword-belt, suspending the sword by slings, was worn under the tunic.

(Below) Wood as a colonel in the 90th Light Infantry, as photographs show him during the Ninth Kaffir and Zulu Wars. His foreign service helmet, on which he has unusually retained the spike, bears the 90th plate. On the buff collar of his undress serge frock is the 90th collar badge, the Arms of Perth, flanked by the star and crown of colonel, this rank also being indicated by cuff embroidery. The medal ribbons include his Crimean decorations and the CB, VC, Indian Mutiny and Ashanti Medals. On the white-piped scarlet shoulder straps were embroidered in gold a bugle-horn above '90'. The blue breeches and the boots are of regulation pattern for a field officer. His revolver-belt is non-regulation.

Sir Evelyn Wood



Cornet, 1855



Colonel, 1879